This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

Google books

https://books.google.com

This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

Google books

https://books.google.com

Digitized by Google

B 1817.1.65

Harvard College Library

FROM

The Publishers

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

No. 228] [*Price* 1*s*

A CATALOGUE

OF

RARE AND VALUABLE WORKS

ON

THE FINE ARTS

INCLUDING AN IMPORTANT COLLECTION OF

Early Books Illustrated with Woodcuts

PART I

CONTENTS

	PAGES
I. GENERAL WORKS	1-15
II. PAINTING AND ENGRAVING	15-72
	PAGES
1. General Works	15-30
2. British School	30-51
3. Dutch, Flemish, and German Schools	51-64
4. French School	64-71
5. Italian School	71-72

OFFERED AT THE NET PRICES AFFIXED, BY

BERNARD QUARITCH, 15 Piccadilly

London, *March*, 1904

Telegrams: QUARITCH, London
Telephone: 6473 Gerrard

Digitized by Google

MINIATURE PAINTERS

BRITISH AND FOREIGN

With Some Account of those who Practised in America in the 18th Century

BY

J. J. FOSTER

AUTHOR OF "BRITISH MINIATURE PAINTERS AND THEIR WORKS"
"THE STUARTS IN XVI, XVII, AND XVIII CENTURY ART"

2 vols., roy. 4to.

Illustrated by many choice Examples from the Royal Library, Windsor, and fr the Collections of Her Grace the Duchess of Devonshire, the Countess of Yarborou the Baroness Burdett-Coutts, the Dukes of Beaufort, Portland, Richmond a Gordon, Rutland, and Wellington, the Earl of Carlisle, the Earl of Dartrey, t Earl Spencer, the Earl Waldegrave, the Wallace Collection, etc., etc.

THE fact that the author's "British Miniature Painters and their Works" was sold out bef publication, and that copies have reached a premium of more than double the published price the five years that have elapsed since the book was issued, pointed to an appreciation of it wh has led to the preparation of a *New and much enlarged work upon the subject by the sa authority*. A great feature of "British and Foreign Miniature Painters" is the large numb of carefully selected and representative examples which are reproduced in the highest style Photogravure art. In addition, the Edition Royale and the Edition de Luxe contain *illust tions coloured by hand from the originals*, a most important and attractive feature in a wo dealing with a subject of this nature.

The remainder of the plates are produced by the best method of hand-printed Collotypes.

It will be found that the work presents a comprehensive treatise upon an Art the history which extends over several centuries, and gives particulars of numerous artists who have practis Miniature and Enamel painting in this and other countries. The careers of the most emine professors of both branches of the art and the leading characteristics of their styles are point out, and this useful feature of the book comprises a *Dictionary of Artists* who have paint miniatures, references, dates, and other information which should render the book of permane value, not merely to those who take an especial interest in miniatures but to students of art a readers generally. Upwards of 1400 names of British, American, and Foreign Artists are given.

The strictly limited number of 570 copies only of "Miniature Painters, British and Foreign was issued, beautifully printed upon hand-made paper, for the United Kingdom as follows:

EDITION ROYALE.—45 copies only at 50 guineas each net. In these 32 of th plates are coloured by hand, in imitation of the original miniatures.

EDITION DE LUXE.—175 copies only at 10 guineas each net. In these th frontispiece to each of the two volumes is hand-coloured, and all the full-pa illustrations are printed upon Japanese vellum.

AUTHOR'S EDITION.—350 copies only at 5 guineas each net.

Digitized by Google

A CATALOGUE

OF

ARE AND VALUABLE WORKS

ON

THE FINE ARTS

OFFERED FOR SALE BY

BERNARD QUARITCH, 15 PICCADILLY, W.

I. GENERAL WORKS

	£	s.	d.
GINCOURT (S. d'). HISTOIRE DE L'ART PAR LES MONUMENS, depuis sa Décadence au IVe Siècle jusqu'à son Renouvellement au XVIe. 6 vols., impl. folio, *with* 325 *plates illustrating famous examples of Architecture, Painting and Sculpture; half morocco, uncut Paris*, 1823	3	0	0
—— the same. 6 vols. in 4, impl. folio, *half russia, uncut* 1823	3	10	0
—— HISTORY of ART by its MONUMENTS, from its Decline in the Fourth Century, to its Restoration in the Sixteenth. 3 vols. in 1, roy. folio, *with* 328 *plates; bds.* 1847	1	16	0
—— the same. 3 vols. in 1, roy. folio, *half red morocco, gilt top* 1847	2	7	6

This English edition is divided as follows: ARCHITECTURE, 73 *plates*; SCULPTURE, 51 *plates*; PAINTING, 204 *plates*.

To antiquaries and lovers of the Fine Arts the book is indispensable. It connects the works of Winckelman and Cicognara, and forms with them a most interesting series.

This fine work was the first in which the idea of exhibiting the progress of Art, by representations of its noblest monuments, was perfectly carried out. By a series of accurate engravings from celebrated monuments, we trace the transitions of Art from the classic period to our own times. Sculpture, painting, the art of illumination, and the art of engraving on wood, on gems, and on medals are similarly represented.

NDERSON (W.). THE PICTORIAL ARTS OF JAPAN. With a brief historical Sketch of the associated Arts, and some Remarks upon the Pictorial Art of the Chinese and Koreans. Folio, *with vignettes*, 80 *plates* (*plain and coloured*), *and* 146 *illustrations in the text; half morocco* (*pub.* £10. 10*s net*) 1886	5	10	0
—— the same. Folio, SIGNED ARTIST'S PROOF COPY, *having the plates on* INDIA PAPER *and* JAPANESE VELLUM (*pub.* £12. 12*s net in portfolios*); *half green morocco, gilt tops, uncut* 1886	7	10	0

This standard work is now out of print. No better book on the subject, at a moderate price, exists. The objects exhibited date from the 7th to the 19th century. The plates are admirable examples of the lithographer's art and the woodcuts, with but one exception, were engraved by native artists.

Digitized by Google

£ s.

7 AUDSLEY (G. A.). THE ORNAMENTAL ARTS OF JAPAN. 2 vols., folio, *with* 101 *plates*, 70 *in colours and gold and* 31 *in monochrome; full bound in morocco, inlaid with coloured leathers in imitation of a Japanese design, enclosed in boxes* (*pub. at* £23. 2*s*) 1882 13 10

8 ——— another copy. ARTIST'S PROOFS *on Japanese vellum; bound in the same style as the above* 1882 20 0

Only 50 copies in this state were produced, each numbered and signed. This is No. 8.

9 BECKER (C.) and J. von HEFNER. KUNSTWERKE UND GERÄTHSCHAFTEN DES MITTELALTERS UND DER RENAISSANCE. 3 vols., impl. 4to., *with* 216 *elaborate plates in gold and colours; hf. bd.* *Frankfort*, 1852-63 5 15

10 ——— the same. 3 vols., impl. 4to., *a fine copy in red morocco extra, gilt edges, by Wright* 1852-63 14 0

A treasure store of mediæval art.

11 BEISSEL (S.). KUNSTSCHÄTZE des AACHENER KAISERDOMES. Werke der Goldschmiedekunst, Elfenbeinschnitzerei und Textilkunst. Folio, *with* 35 *plates; in portfolio* 1903 1 10

12 BLANC (C.). Grammaire des Arts du Dessin: Architecture, Sculpture, Peinture. Roy. 8vo., *with numerous woodcuts; hf. bd.* *Paris*, 1867 0 5

13 BOURGOIN (J.). LES ARTS ARABES. Architecture—Menuiserie—Bronzes—Plafonds—Revêtements—Marbres—Pavements—Vitraux—etc. Large folio, *with* 92 *plates, many being coloured; half red morocco, gilt top* *Paris*, 1873 5 5

This was the fore-runner of Prisse d'Avennes' great work, with which it should be used. The plates are apportioned as follows: Architecture, 14; Woodwork, 26; Marbles, 15; Decoration, 8; Ceilings, 7; Bronzes, 10; Windows, etc., 12.

14 BRINKLEY (Capt. F.). THE ART OF JAPAN. 2 vols., impl. 4to., *pp.* 46, 41, *with numerous coloured illustrations, including* 12 *of extra importance, engraved on rice paper inlaid; cloth extra, each volume having different designs* *Boston, Mass.*, 1902 5 15

15 BURGESS (J.). BUDDHIST ART in INDIA. Translated from the 'Handbuch' of Prof. A. GRÜNWEDEL, by A. C. Gibson. Revised and enlarged by J. Burgess. Roy. 8vo., *pp.* iv, 229, *with* 154 *illustrations; cloth* 1901 0 12

"This is an excellent version into English of a German handbook of Buddhist art which enjoys a foremost place in the estimation of specialists, and ranks as a book of the highest value for students . . . The ordinary histories of art have always something to say about the eastern monuments; but, so far as we are aware, there is no other English book that gives either so full or so scientific an account of its subject as this . . . The volume will probably at once take rank as a leading authority in English on its own subject."—*Scotsman*, Sept. 9th, 1901.

16 CAHIER et MARTIN. NOUVEAUX MÉLANGES D'ARCHÉOLOGIE, d'HISTOIRE, et de LITTÉRATURE sur le MOYEN AGE. 4 vols., impl. 4to., *with many woodcuts, and numerous fine plates; half red morocco extra, gilt tops, uncut* *Paris*, 1874-77 6 6

CONTENTS

Vol. I. Curiosités mystérieuses	1874	Vol. III. Décoration d'Églises	1875
„ II. Ivoires, Miniatures, Émaux	1874	„ IV. Bibliothèques	1877

17 CARDERERA Y SOLANO. ICONOGRAFIA ESPAÑOLA. Coleccion de RETRATOS, ESTATUAS, MAUSOLÉOS, y demas MONUMENTOS inéditos, de REYES, REINAS, GRANDES CAPITANES, ESCRITORES, desde el siglo XI hasta el XVII, copiados de los Originales; con Texto biografico y descriptivo, en Español y Francés. 2 vols., roy. folio, *with* 92 *fine plates of Portraits, Sculptures, Bas-Reliefs, etc., taken from original Paintings and Sculptural Monuments*, 9 *being* ILLUMINATED *in* GOLD *and* COLOURS; *half morocco, gilt tops, uncut* *Madrid*, 1855-64 6 0

18 ——— the same. 2 vols., atlas folio, GRAND PAPER VÉLIN; *hf. bd., uncut* 1855-64 10 10

Digitized by Google

	£	s.	d.
ABDERERA Y SOLANO, *continued:*—			
——— the same. 2 vols., atlas folio, *a magnificent copy in maroon morocco super-extra, joints, gilt edges, by Zaehnsdorf* 1855-64	14	10	0

"His great work, the 'Iconografía Española,' published in 1855 and 1864, contains seventy-four 'portraits, statues, and mausoleums,' dating 'from the eleventh to the seventeenth centuries.' Not only the original drawings, but the text in Spanish and French, was his own work. Amongst the gems of this collection may be named the bas-reliefs of Charles V and his Empress, attributed by Cean Bermudez to Pompeo Leoni, and now in the Museum at Madrid; portraits of Philip II when young, and in his old age; the unhappy Don Carlos, Don Juan de Austria, Philip's wives, and the famous 'one-eyed' Princess of Eboli. That of Hernan Cortés is exquisitely finished. He executed several copies of portraits after Goya, which have never been published, notably that of the famous Andalusian beauty 'La Duquesa de Alva.'"—*Athenæum*, April 10th, 1880.

CARTER (J.). SPECIMENS OF THE ANCIENT SCULPTURE AND PAINTING, now remaining in this Kingdom, from the earliest Period to the Reign of Henry ye VIII, consisting of Statues, Basso-relievos, Brasses, etc., Paintings on Glass and on Walls etc. 2 vols. in 1, roy. folio, *the* ORIGINAL EDITION, *with more than* 120 *plates, some coloured; half morocco, uncut* 1780-87	2	16	0
——— the same. 2 vols., roy. folio, THICK PAPER, *with more than* 120 *plates, some coloured; a very fine copy in red morocco extra, gilt edges* 1780-87	5	5	0
——— the same. New Edition by DAWSON TURNER, Sir SAMUEL RUSH MEYRICK, J. BRITTON, and other distinguished Antiquaries. 2 vols. in 1, roy. folio, *with more than* 120 *plates, some coloured; half morocco, uncut* 1838	2	0	0

In addition to the contents as given above, this work contains representations of missal ornaments, carvings in cups, croziers, chests, seals, and ancient furniture.

CESNOLA (A. P. di). Salaminia. The History, Treasures, and Antiquities of Salamis in the Island of Cyprus. With an Introduction by S. Birch. Second Edition. Impl. 8vo., *with coloured frontispiece, map, and upwards of* 700 *illustrations; cloth, uncut* 1884	0	15	0
CHURCH (A. H.) and others. Some Minor Arts as practised in England. Folio, *with* 16 *plates,* 12 *being coloured and heightened with gold and silver; cloth* 1894	0	14	0

The subjects dealt with are Work in Impressed Horn, Bookbindings, Old Pottery, Old Fruit Trenchers, Effigies in Wood, and Enamels. The contributors are A. H. Church, W. Y. Fletcher, J. Starkie Gardner, Albert Hartshorne, and C. H. Read.

CONDER (J.). THE FLORAL ART OF JAPAN: being a Second and Revised Edition of the Flowers of Japan and the Art of Floral Arrangement. Roy. 4to., *pp.* xi, 142, viii, *with* 39 *illustrations in the text, and* 69 *plates including* 14 *very fine colour prints by* OGATA GEKHO; *cloth gilt* *Tokio*, 1899	2	8	0

In this new edition, additional outline plates and figures in the text have been introduced. The text has been augmented to some extent, partly in the body of the work, and partly in an appendix.

DANKO (Dr. J.). GESCHICHTLICHES, BESCHREIBENDES UND URKUNDLICHES AUS DEM GRANER DOMSCHATZE. Im Auftrage und auf Kosten Seiner Eminenz des hochwürdigsten HERRN JOHANN CARDINAL SIMOR PRIMAS VON UNGARN, Erzbischof von Gran. Text in German and Magyar. Folio, *with a portfolio containing* 55 *photographic plates; bds. and hf. bd.* *Gran*, 1880	17	10	0

The plates contain figures of gold and silver work, embroidery, etc., including two facsimile pp. of 15th century MSS.

DEHAISNES (Le C.). HISTOIRE de l'ART dans la FLANDRE, l'ARTOIS et l'HAINAUT, avant le XVéme Siècle. 3 vols., roy. 4to., *pp.* 1730, *with* 15 *heliogravure plates; sd.* (*pub.* 140 *fr.*) *Lille*, 1886	1	16	0
DE LA FUEILLE (D.). LIVRE NOUVEAU et UTILE pour toutes Sortes d'ARTISTES, et particulièrement pour les ORFÈVRES, les ORLOGEURS, les PEINTRES, les GRAVEURS, les BRODEURS etc. Sm. 4to., 100 *plates* (*including title-page*); *sd.* *Amsterdam*, 1690	8	8	0

Contains 5 alphabets of ornamented monograms and a few emblematic designs.

Digitized by Google

£ s.

29 DENON. MONUMENTS des ARTS du DESSIN chez les Peuples tant anciens que modernes, recueillis par le Baron V. DENON, pour servir à l'Histoire des Arts, décrits et expliqués par A. DUVAL. 4 vols., impl. folio, PAPIER VÉLIN, *with* 315 *fine plates, many coloured; russia, gilt edges, binding slightly broken* *Paris*, 1829 3 16

Denon's catalogue of his own extraordinary collection of antiquities, curiosities, paintings, drawings and works of Art. Two hundred and fifty copies were printed at his private expense for presents only, and but very few have reached this country. The copy now offered is from the library of the Earl of Essex, and has his monogram and coronet in gold on the back. The last three volumes are entirely devoted to painting in Europe since the Renaissance period.

30 DILETTANTI SOCIETY. History of the Dilettanti Society compiled by Lionel Cust, and edited by Sidney Colvin. Roy. 8vo., *pp.* xi, 336, *with* 3 *plates and* 14 *portraits after Reynolds, Knapton, Lawrence, Shee, and Leighton; cloth;* 350 *copies printed* 1898 1 5

31 ——— Members of the Society of Dilettanti 1736-1874. Sm. 4to., *cloth* *n. d.* 0 3

Edited by Sir William Fraser. 200 copies were printed, each having a number and the name of the recipient. The above is that of Mr. Christopher Knight Watson.

32 DU SOMMERARD (A.). LES ARTS AU MOYEN AGE, en ce qui concerne principalement le PALAIS ROMAIN de PARIS, l'HÔTEL de CLUNY issu de ses Ruines, et les Objets d'Art de la Collection classée dans cet Hôtel. 5 vols. in 2, roy. 8vo., and 6 vols., impl. folio, *with* 510 *plates, many coloured and heightened with gold and silver in imitation of the Mediæval Originals; russia extra, gilt edges* *Paris*, 1836-46 84 0

This is one of the genuine original copies which were coloured under the personal supervision of Du Sommerard.

The plates of this stupendous work are wonderful in their marvellous reproductions of famous examples of furniture, paintings, missals, sculpture, and, indeed, of nearly every form of decorative art.

33 ESPAÑA ARTISTICA Y MONUMENTAL. Vistas y Descripcion de los Sitios y Monumentos mas notables de España, obra dirigida y ejecutada por Don Genaro Perez de VILLA-AMIL. Texto redactado por Don Patricio de la Escosura. 3 vols., impl. folio, *the text in Spanish and French, with* 144 *large plates in tinted lithography representing Views, Interiors, Monuments and Costume; half red morocco, gilt edges* (*pub. at* 576 *frs. unbd.*) *Paris*, 1842-50 4 4

34 ——— the same. 3 vols., impl. folio, *a fine copy in half red morocco extra, with white watered-silk fly-leaves;* LOUIS-PHILIPPE'S COPY, PRESENTED BY THE AUTHORS, THE INSCRIPTION PRINTED IN LARGE GILT LETTERS ON ONE OF THE WATERED-SILK FLY-LEAVES 1842-50 7 7

35 EXPOSITION UNIVERSELLE DE 1900. L'ART FRANÇAIS des ORIGINES à la FIN du XIXe SIÈCLE, par É. MOLINIER, R. MARX, F. MARCOU. 2 vols., folio, *with a great number of illustrations in the text and* 200 *plates in photogravure; in a beautiful binding of polished blue levant morocco extra, gilt tops, by Zaehnsdorf* *Paris, n. d.* 16 16

The illustrations, printed with every modern advantage, beautifully illustrate the various forms of the highest French art—painting, sculpture, pottery, tapestry ivories, metal work, embroidery, etc. The book is divided as follows: [Vol. I], *Exposition rétrospective de l'Art Français des Origines à* 1800, *par É. Molinier et F. Marcou;* [Vol. II], *Exposition centennale de l'Art Français* 1800-1900, *par R. Marx.*

36 FALKE und FRAUBERGER. DEUTSCHE SCHMELZARBEITEN DES MITTELALTERS und andere KUNSTWERKE der KUNST-HISTORISCHEN AUSSTELLUNG zu DÜSSELDORF 1902. Herausgegeben von O. von FALKE und H. FRAUBERGER. Large folio, *pp.* 151, *with* 55 *illustrations in the*

Digitized by Google

£ s. d.

text, 155 *phototype plates on guards, of which* 25 *are in* COLOURS HEIGHTENED *with* GOLD; *cloth, gilt top* *Frankfort on the Main*, 1904 12 0 0

Only 300 copies offered for sale, of which a large number have already been subscribed.

The production of this important volume was first suggested by the Düsseldorf Exhibition of 1902. The beautiful specimens then exhibited form the bulk of the work, the remainder illustrating the noteworthy contents of private collections and large public museums. The following give a fairly accurate idea of its contents:—artistic treasures in the collections of the cathedrals of Aix-les-Bains, Cologne, Paderborn, Treves and Hildesheim; of the churches of St. Gereon, St. Kunibert, St. Maria im Kapitol, St. Severin, St. Ursula, etc., in Cologne, and many other towns; the reliquary monuments of the Rhine provinces, such as St. Albinus-Schrein, St. Anno-Schrein, St. Heribert, St. Maurinus, St. Ursula-Schrein, and many crosses, reliquaries, bindings, and other *objets d'art* in private collections and the great German, Austrian, French, Belgian, and English museums, besides a number of specimens of glasswork, bronzework, goldsmiths' work, etc. The whole is arranged, where possible, under the names of the respective artists, while a copious index facilitates reference.

FISCHBACH (F.). DIE WICHTIGSTEN WEBE-ORNAMENTE bis zum 19 Jahrhundert. 3 series, folio, *with illustrations in the text, and* 162 *fine coloured plates figuring* 635 *designs; in portfolio* *Wiesbaden* 8 15 0

Of great importance to architects, designers, and technical art workers.

GEFFROY (G.). LES INDUSTRIES ARTISTIQUES FRANÇAISES et ÉTRANGÈRES à l'EXPOSITION universelle de 1900. Folio, *with illustrations in the text and* 100 *plates mostly in photogravure; half green morocco, gilt top* *Paris, n. d.* 5 15 0

The plates illustrate the *chefs d'œuvre* of the principal English and continental craftsmen of the very late 19th century. Interior and exterior decoration, furniture, tapestry, glass, pottery and porcelain, enamels, gold, silver, and other metal work, lace, embroidery, book-binding, jewellery, etc., are illustrated.

GILPIN (W.). A COMPLETE SET of the WORKS of W. Gilpin, as detailed below. 12 vols., 8vo., *with* 176 *plates; bds.*, UNCUT 1800-9 5 5 0

CONTENTS

OBSERVATIONS on the River Wye, and several parts of South Wales. Fifth Edition. *With* 16 *plates* 1800

ESSAY on Prints. Fifth Edition 1802

OBSERVATIONS on the Coasts of Hampshire, Sussex, and Kent. *With* 6 *plates* 1804

OBSERVATIONS on the Mountains and Lakes of Cumberland and Westmoreland. Third Edition. 2 vols., *with* 30 *plates* 1808

OBSERVATIONS on the Highlands of Scotland. Third Edition. 2 vols., *with* 40 *plates* 1808

REMARKS on Forest Scenery, and other Woodland Views, illustrated by the Scenes of the New Forest in Hampshire. Third Edition. 2 vols., *with* 32 *plates* 1808

OBSERVATIONS on the Western Parts of England, to which are added a few Remarks on the picturesque Beauties of the Isle of Wight. Second Edition. *With* 18 *plates* 1808

THREE Essays: on Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape: with a Poem on Landscape Painting. Third Edition. *With* 14 *plates* 1808

OBSERVATIONS on Cambridge, Norfolk, Suffolk and Essex, also on several parts of North Wales. *With* 20 *plates* 1809

GRIFFITHS (J.). THE PAINTINGS OF THE BUDDHIST CAVE TEMPLES OF AJANTA, KHANDESH, INDIA. 2 vols., impl. folio, 159 *large plates of Paintings and Decorative Details, mostly in colours, and many illustrations in the text; cloth*

London, privately printed by W. Griggs, 1896-97 12 12 0

"The cave temples and monasteries of Ajanta furnish a continuous narrative of Buddhist Art during 800 years, from shortly after the reign of Asoka to shortly before the expulsion of the faith from India. The oldest of them are assigned to about 200 B.C.; the most modern cannot be placed before the year 600 A.D."—*Hunter's Imperial Gazetteer of India*, pp. 113-116.

These are two noble volumes, the colour-printed plates of the Ajanta pictures on the walls and ceilings of the Caves, being reproduced with marvellous accuracy. Careful descriptions are added, with copious illustrations for the use of scholars.

GRINDLAY (R. M.). SCENERY, COSTUMES and ARCHITECTURE, chiefly on the Western Side of INDIA. 2 vols., folio, *with* 36 *beautiful coloured plates from drawings by the author, W. Westall, W. Daniel, D. Roberts, and others; a very fine copy in red morocco extra, elaborately gilt on back and sides, gilt edges* 1826-30 4 15 0

Digitized by Google

£

42 GRUNER (L.). THE GREEN VAULTS, DRESDEN. Illustrations of the choicest Works in that Museum of Art. Impl. 4to., *with portrait and 28 plates, mostly in gold and colours; half green morocco Dresden*, 1862 3 1

43 HILDEBRANDT (A. M.). HERALDISCHE MEISTERWERKE von der internationalen AUSSTELLUNG für HERALDIK zu BERLIN im Jahre 1882. Folio, *with* 100 *photographic plates; in portfolio* (*pub.* £6. 10*s*) *Berlin*, 1882 3

CONTENTS: I, Arbeiten in Edelmetall und Email; II, Waffen, Rüstungen; III. Sonstige Metallgegenstände; IV, Holzarbeiten, geschnitzt oder gemalt; V, Webereien und Stickerein; VI, Lederarbeiten; VII, Glas, Porzellan, etc.; VIII, Malereien; IX, Verschiedenes.

This fine work is not only of interest to the herald, but to all interested in the industrial Arts.

44 JONES (OWEN). PLANS, ELEVATIONS, SECTIONS, AND DETAILS OF THE ALHAMBRA: from Drawings by J. GOURY and OWEN JONES, with a complete Translation of the Arabic Inscriptions, and an Historical Notice of the Kings of Granada, by P. de GAYANGOS. 2 vols., atlas folio, *with* 102 *plates*, 67 *of which are finished in gold and colours; half red morocco, gilt edges* 1842-45 11 1

45 ——— the same. 2 vols., atlas folio, *half red morocco extra, gilt edges* 12 1

46 KOKKA (The). A MONTHLY JOURNAL OF ORIENTAL ART. Nos. 1-161, folio, *with upwards of* 1000 *collotype and chromoxylographic illustrations; in wrappers* *Tokyo*, 1889-1903 32

"To lovers of Oriental Art the Kokka needs no special introduction. Ever since it was first issued in 1889, the Kokka has been welcomed by connoisseurs and all students of Eastern Art as an indispensable guide and work of reference. The Kokka is a veritable gallery of photographs of choice relics, for whatever is most captivating and appraised among the treasures of Oriental Art, in the collections of distinguished families and temples, and otherwise sealed to the public, enriches the pages of this journal. As to the intrinsic worth of the Kokka no better testimonial can be given than the fact that it was awarded a medal for specific merit at the Columbian Exhibition in Chicago, U. S. A., 1894, and a Grand Prix at the Paris Exhibition in 1900.

"To meet the long-felt want of our foreign readers, an English Edition has been published, commencing with No. 133. In this special edition the English explanations of plates are prepared by Professor Suteta Takashima, of the Tokyo Higher Commercial School, and revised by Professor John T. Swift, of the Tokyo Higher Normal School.

"We hope to make further improvements from time to time, to meet every requirement of our readers, and trust that the intrinsic merit and value of the journal may result in a wider circulation abroad."—*Publishers' Notice.*

Annual Subscription for 12 Nos., Postage free, £2. 15*s*.

47 KINGSBOROUGH (Lord). ANTIQUITIES OF MEXICO: comprising FACSIMILES of ANCIENT MEXICAN PAINTINGS and HIEROGLYPHICS, preserved in the Royal Libraries of Paris, Berlin, and Dresden; in the Imperial Library of Vienna; in the Vatican Library; in the Borgian Museum at Rome; in the Library of the Institute at Bologna; and in the Bodleian Library at Oxford. Together with the MONUMENTS of NEW SPAIN, by DUPAIX. The whole

Digitized by Google

£ s. d.

illustrated by many valuable inedited MSS. 9 vols., impl. folio, *with upwards of* 1000 *large coloured plates; half green morocco* 1831-48 84 0 0

This monumental work is very scarce in the coloured state. It was issued at £140. The plates illustrate the most typical monuments of Mexican architecture and art.

"This work in its magnificence recalls to mind the patronage of crowned heads, and the splendour of the princely patrons of literature. It has no taint about it of author or bookseller—it comes in the astounding form of seven (now nine) volumes, imperial folio! and if, as we have heard, no copy be sold that is uncoloured, the cost of producing the whole will exceed fifty or perhaps sixty thousand pounds! . . . There are two copies printed on vellum, which may be estimated at three thousand guineas! The title-page will explain the subject; but as it does not often fall to our lot to report upon such works, and as but few of our readers are likely to see it, we shall be a little more particular."—*Athenæum.*

KOENIGLICHE MUSEEN ZU BERLIN. VORBILDER-HEFTE aus dem kgl. KUNSTGEWERBE-MUSEUM. Herausgegeben von J. LESSING. Pts. 1-27, roy. folio, *with* 383 *photographic plates of which* 55 *are lithographed in colours;* 24 *pts. bound in* 2 *vols., half red morocco extra, gilt tops, the remaining pts. sd., from the Carmichael Collection* *Berlin*, 1888-1901 14 14 0

The plates, by the aid of modern appliances, reproduce in a very satisfactory manner the valuable contents of the well-known Berlin Museum. The subjects represented include old picture frames, candelabra, chests, Oriental pottery, carpets, doors, plates, jugs, flowers, vases, stools, par-devants, commodes, chairs, time-pieces, and a number of other articles of value and interest. They hail from various countries, and Italy, France, Germany, Turkey and Persia claim the largest share. The intrinsic value of the publication is heightened by the addition of several fine coloured plates, those exhibiting the series of carpets being deserving of especial mention.

LABARTE (J.). Handbook of the Arts of the Middle Ages and Renaissance, as applied to the Decoration of Furniture, Arms, Jewels, etc. 8vo., *with* 204 *illustrations in the text; cloth* 1855 0 8 6

—— HISTOIRE DES ARTS INDUSTRIELS au Moyen Age et à l'Époque de la Renaissance. Deuxième Édition. 3 vols., 4to., *with frontispiece, illustrations in the text, and* 79 *plates, mostly coloured; hf. bd. gilt* *Paris*, 1872-75 5 0 0

—— the same. 3 vols., roy. 4to., *half red levant morocco, gilt tops* 1872 5 15 0

LIÈVRE (É.). LES COLLECTIONS CÉLÈBRES D'ŒUVRES D'ART, dessinées et gravées d'apres les Originaux. 2 vols., large folio, *with illustrations in the text and* 100 *etched plates; half red morocco, uncut Paris*, 1866-69 2 10 0

The etchings in this fine work are remarkable for the perfection with which they reproduce the most delicate lights and shades of the examples of jewellery, furniture, crystals, enamels, porcelain, etc., selected for illustration. The Rothschild, Nieuwerkerke, Hertford, Louvre, and Spitzer collections, furnish a fair proportion of the objects, etched by Lièvre and described by such authorities as A. W. Franks, Paul Mantz, A. Jacquemart, E. Chesneau, E. Du Sommerard, Barbet de Jouy, A. Darcel, and P. Burty.

LOUANDRE (C.). LES ARTS SOMPTUAIRES. HISTOIRE du COSTUME et de l'AMEUBLEMENT et des ARTS et INDUSTRIES qui s'yrattachent. 4 vols., 4to., *with more than* 320 *plates in gold, silver, and colours; half morocco neat* *Paris*, 1857-58 5 5 0

This beautiful work should be used in conjunction with Du Sommerard and Lacroix.

MADRID. LAS JOYAS DE LA EXPOSICION HISTORICO-EUROPEA DE MADRID 1892. 1 vol., 8vo. (text), 1 vol., folio (atlas), *with* 240 *plates in collotype; half blue morocco, from the Carmichael Collection* *Madrid*, 1893 7 7 0

The Madrid Exhibition of 1892 contained some of the most superb examples of objets d'art in Europe, the chief of which are here illustrated. Pictures, bronzes, ecclesiastical vestments and vessels, tapestry, arms and armour, jewellery, gold and silver work, illuminated MSS., book covers, are all represented.

Digitized by Google

£ s.

55 MAJORQUE, ARTISTIQUE, ARCHÉOLOGIQUE, MONUMENTALE. Première Edition française, avec un Texte rédigé suivant ceux de PIFFERRER et QUADRADO. Traduction de l'Espagnol par A. G. BERTAL. Folio, *pp.* 175, *with* 89 *photographic plates, and* 150 *illustrations in the text; cloth*
Barcelona, 1899 2 15

CONTENTS: Aperçu historique; Usages et Coutumes; Edifices historiques religieux; Anciens Edifices civils; Les Arts à Majorque; Majorque pittoresque.

56 MARTIN (F. R.). Sammlungen aus dem Orient in der allgemeinen Kunst- und Industrie-Austellung zu Stockholm, 1897. Roy. 4to., *with* 8 *plates; sd.* *Stockholm*, 1897 0 6

57 MASTERPIECES SELECTED FROM THE KÔRIN SCHOOL. An Art Album, with Biographical Sketches of the Artists of the School, and some Critical Descriptions. 5 vols. *Tokyo*, 1903 12 0

Vol. I is ready. The remaining vols. will be issued at intervals of four months. Single vols. are sold at £2. 12*s* 6*d*.

"One of the noteworthy features of modern Japanese literature is the publicatien of works—books, periodicals, and photographic albums—on the art of Japan. In 1781 a connoisseur (Michitaku) compiled a treatise on sword furniture, and, naturally dwelling with special affection on the achievements of the fourteen Goto experts, conveyed his sense of the qualities of each by the aid of similes. Thus he declared that the work of one recalled white sails scattered near and far over the wide sea when outlines are softened by spring's brooding breath; that the skill of another had a certain quality of richness, tenderness, and restfulness comparable with such a scene as the carriage of a nobleman standing beside a rustic fence overgrown with convolvulus blossoms; that the sentiment evoked by the chiselling of a third was as that awakened by resting under the shadow of a patriarchal pine and looking out on a glow of cherry bloom, and so on through all the list. As applied to sculpture on metal, and, above all, to designs chiselled on weapons of war, such descriptions are unexpected; and the reflection they suggest is that if so much poetry were associated with this comparatively mechanical branch of art, the realm of painting must have been very rich in idealism.

"As to that, however, the Japanese themselves furnished no information. Their artists and their critics maintained unbroken silence through century after century, and thus it came to be said at last that Japan would never have learned the glories of her own art had not foreigners undertaken to expound them. The late Dr. Anderson may be said to have been the pioneer explorer. He approached the task with all the earnestness of an eager student and all the fidelity of a man of science, so that his noble volumes are a classic and will long remain so. Louis Gonse brought to the subject all the sparkling insight of the Frenchman. M. Goncourt discoursed upon it with the voice of a veritable enthusiast. Mr. Fenollosa, by his notes and by the grand collection of pictures that he made for the Boston Museum, placed America on almost as high a plane of connoisseurship as that reached by France, and many other minor writers worked with illuminating care in special directions. But all these foreign critics laboured under a common disadvantage; their range of acquaintance with the works they undertook to discuss was limited.

"There the Japanese themselves had to render active assistance, and that is what they have been doing with increasing assiduity and enterprise during the past ten years. Publication after publication has issued from the press. The earliest were naturally of minor importance, the *Fine Arts Magazine*, for example, and the *Hansei Zasshi*, together with others of an equally unpretentious character. But by-and-by came the *Kokka* (National Flowers), followed after a few years' interval by the *Shimbi Daikan* (Grand Survey of True Beauties) and the *Art Folio*—magnificent books qualified to bring even the most ignorant stranger into intelligent touch with the best phases of Japanese art. The *Kokka* has lived for over thirteen years, issuing its beautifully illustrated numbers month by month; the *Shimbi Daikan* has reached its ninth splendid volume, and of the *Art Folio* eight have appeared. What these periodicals do is to present to their readers finely executed photogravures and chromoxylographs of the best pictures and other works of art in Japan, all the private collections as well as the heirlooms of Buddhist temples and even the treasures of the Imperial Palace being freely drawn upon.

"The 'Masterpieces Selected from the Kôrin School' is a volume beautiful in everything that can be supplied by the crafts of the printer, the binder, the paper-maker, the photographer, the chromoxylographist, and the engraver. For the sake of the foreign public the text of one set of volumes is in English. Baron Kuki, formerly Director of the Imperial Museum, writes the preface, which takes the form of a short essay on Japanese pictorial art in general and on the school of Kôrin in particular.

"That he and his school reached the highest point of attainment in Japanese decorative art is confidently affirmed by their countrymen, and the splendid volumes now issuing from the Tokio press invite Western connoisseurs to endorse the verdict. The enterprise of compiling and publishing a work so beautiful and costly must be credited

Digitized by Google

£ s. d.

to Mr. Shilchi Tajima, whose name appears on the title-page, and who contributes an exhaustive account of Kôyetsu, Kôrin, and the other celebrities of the school, as well as a list, with scientific analyses, of the colours used by this galaxy of artists, together with biographical sketches of the masters and full explanations of the various pictures. There are 31 plates in the first volume, so that when the series is complete the public will have access to 155 typical specimens of the genius of this essentially Japanese school, and will possess a library of Japan's decorative art in its highest phases. It will be a library presenting also the unique advantage of Japanese authorship, thus enabling us to place ourselves at the point of view of a people whose motives and methods have been so variously interpreted."—*The Times Literary Supplement*, Dec. 25th, 1903.

MIREUR (Docteur H.). Dictionnaire des Ventes D'Art faites en France et à l'Etranger pendant les XVIIIme et XIXme Siècles. Vols. I—II, roy. 8vo., *pp.* ix, 590; *sd.* *Paris*, 1901 2 8 0

MILLER (Fred). Art Crafts for Amateurs. Post 8vo., *pp.* xii, 248, *with* 178 *illustrations; cloth* 1901 0 4 6

MOLINIER (E.). LE MOBILIER ROYAL FRANÇAIS AUX XVIIe ET XVIIIe SIÈCLES. 10 pts., roy. folio, COMPLETE, *beautifully printed on* DUTCH HAND-MADE PAPER, *with large initial letters, several fine ornamental woodcuts, and* 150 *superb plates on* INDIA PAPER (*many coloured with remarkable execution*), *each plate in a wrapper of* JAPANESE VELLUM *upon which is handsomely printed in red and black the description of the subject represented; in* 2 *morocco portfolios* *Paris*, 1902 40 0 0

This and *The Wallace Collection* form the two most sumptuous art works of modern times.

The work consists of a general introduction, a notice on each style and each series of the works of art, and of substantial monographs on every subject of art reproduced.

Only two hundred copies have been printed.

GRAVINA. IL DUOMO DI MONREALE illustrato e riportato in Tavole cromo-litografiche per D. DOMENICO-BENEDETTO GRAVINA. 2 vols., atlas folio, *pp.* 226, *and* 90 *superb plates, of which* 64 *are printed in gold and colours* (*pub. at* 800 *fr.*); *hf. bd.* *Palermo*, 1859 17 10 0

—— the same. 2 vols., atlas folio; *half green morocco extra, with joints, gilt tops* 1859 20 0 0

This Cathedral was built by William II, surnamed the Good; it was begun in 1174 and is the latest and most splendid of the works of the Norman Kings. The interior is magnificent, for every part of its walls is covered with mosaics on a gold ground. These mosaics are fully represented in gold and colours in the sixty-four chromolithographs contained in this work.

KOROBANOV MUSEUM. 2 pts. in 1 vol., impl. folio, 60 *plates mostly illuminated in* GOLD *and* COLOURS, *representing Church and other Plate, Reliquaries, Jewels and Enamels, with descriptions in Russian by J. Filimonov; hf. bd.;* VERY RARE *Moscow*, 1849 10 0 9

This splendid work was printed ior private distribution, and is now rare. It is a necessary adjunct to the "Antiquités de l'Empire de Russie."

MUSEUM OF PAINTING AND SCULPTURE, or, Collection of the principal Pictures, Statues and Bas-Reliefs in the Public and Private Galleries of Europe, drawn and etched by RÉVEIL; with Descriptive, Critical, and Historical Notices by DUCHESNE. 17 vols., 12mo., *the text in English and French, with over* 1000 *plates; cloth* *Paris and London*, 1829-34 6 6 0

This is a complete copy and contains the series of the "Loves of the Gods," "Loves of Psyché," "Logge del Vaticano," and the various indexes and lists of plates.

NATIONAL MONUMENTS OF INDIA (PRESERVATION of the). Impl. 4to., *with* 100 *plates of the Industrial and Ornamental Arts; cloth* *Privately printed by W. Griggs*, 1896 3 0 0

250 copies were produced for subscribers. I secured, by subscribing, the last few copies. This is a reprint, with 30 additional coloured plates, of the original work, of

Digitized by Google

£ s.

which 50 copies were printed for the official use of the Government of India. I think only two copies of that edition were retained in Europe.

65 ORVIETO. STAMPE del DUOMO di ORVIETO. Atlas folio, *with* 38 *plates; old mottled calf gilt* *Rome*, 1791 1 1

The plates illustrate the architecture, bassirilievi, statuary and paintings of this famous cathedral.

66 PLEYTE (C. M.). INDONESIAN ART. SELECTED SPECIMENS of ANCIENT and MODERN ART and HANDWORK from the INDIAN ARCHIPELAGO. Folio, *with* 25 *heliogravure plates; in cloth portfolio* *Leipzig*, 1901 2 10

67 PRISSE D'AVENNES. L'ART ARABE d'après les MONUMENTS du KAIRE, depuis le VIIe Siècle jusqu'a la Fin du XVIIIe. 1 vol., roy. 4to. (text), and 3 vols., atlas folio (atlas), *with numerous woodcuts and* 34 *plates with the text, also* 200 *plates* (*many in gold and colours*) *comprising the atlas; half purple morocco, very neat, a fine copy* *Paris*, 1877 30 0

68 ——— the same. 1 vol., roy. 4to., and 3 vols., atlas folio, *plates* 80 *and* 118 *supplied on a smaller scale and mounted to size; half red morocco* 1877 24 0

This rare and all-important work comprises the history of the Khalifs, the Mamlouks, and Sultans down to the conquest by Napoleon, illustrated by representations of civil, religious, and military architecture, and arts relating to the same, such as carpentry, furniture, pottery, glass, tapestry, carpets, arms, and armour, and all kinds of Arabian ornament. The facsimiles of illuminated MSS. are also an interesting feature.

69 ——— HISTOIRE DE L'ART 'EGYPTIEN d'après les MONUMENTS, depuis les Temps les plus reculés jusqu'a la Domination romaine. Texte par P. Marchandon de la Faye. 1 vol., roy. 4to. (text), and 2 vols. in 1, atlas folio (atlas), *with numerous woodcuts with the text, also* 159 *plates* (*many in gold and colours*) *comprising the atlas; half red morocco extra, a fine copy* *ibid.*, 1878-79 55 0

This, the rarest and finest book on the art and archæology of Egypt, treats of architecture, design, sculpture, painting, and the industrial arts.

70 RADISICS (E. de). CHEFS D'OEUVRE D'ART DE LA HONGRIE. 3 vols., roy. 4to., *with* 60 *plates* (16 *coloured*), *and* 109 *illustrations in the text; sd.* *Budapest*, 1897-1902 12 15

CONTENTS

COLLECTIONNEURS ET COLLECTIONS HONGROISES : T. SZANA.
MONUMENTS D'ART DE BUDAPEST : L. DE TOLDY.
LES TRÉSORS D'ART DU MUSÉE NATIONAL HONGROIS : Dr. J. HAMPEL.
LE MUSÉE HONGROIS DES ARTS DÉCORATIFS : E. DE RADISICS.
NOS BIBLIOTHÈQUES : A. GYÖRGY.
SECTION HISTORIQUE DE L'EXPOSITION NATIONALE DU MILLÉNAIRE : E. DE SZALAY.
TRÉSORS D'ART DE LA MAISON DE HABSBOURG : V. BOEHEIM.
L'ART MILITAIRE HONGROIS : J. SZENDREI.
TRÉSORS D'ART DE LA HONGRIE DANS LA PROVINCE : J. MIHALIK.
TRÉSORS D'ART DE LA TRANSYLVANIE : J. SZENDREI.

This fine work treats of the Industrial Arts of Hungary, and comprises gold and silver work, sculpture, decoration, metal work, etc.

71 REIGEL (H.). BEITRÄGE zur KUNSTGESCHICHTE ITALIENS. Roy. 4to., *pp.* 247, *with* 38 *plates; sd.* (*pub.* £1. 10*s*) *Leipzig*, 1898 1 0

Digitized by Google

£ s. d.

ROTONDO (A.). HISTORIA DESCRIPTIVA, ARTISTICA y PINTORESCA del REAL MONASTERIO de S. LORENZO comunmente llamado del ESCORIAL. Large folio, *with numerous illustrations in the text, miniatures, portraits, and lithographed and engraved plates, several coloured; hf. bd. Madrid*, 1862 1 15 0

This volume is a fitting memorial of one of the most celebrated monasteries of Spain. The plates fully illustrate the building and its valuable contents, while the portraits are those of the most celebrated friars and illustrious personages connected one way or another with this historic edifice. It would probably be most appreciated if considered as a companion volume to the superb work of Puerta de la Vizcaino (see post).

RUSKIN (J.). SEVEN LAMPS OF ARCHITECTURE. Roy. 8vo., FIRST EDITION, *with plates by the author; original cloth* 1849 5 0 0

——— the same. Second Edition. Roy. 8vo., *with plates re-engraved by R. P. Cuff, very slightly stained here and there, otherwise a fine copy; original cloth* 1855 3 10 0

By reason of the re-engraving of the plates, no Ruskin collection of first editions is complete without the second edition of the *Seven Lamps*. Ruskin, in the Preface, writes as follows: "I have only to add that the Plates of the present Volume have been carefully re-etched by Mr. Cuff, retaining, as far as possible, the appearance of the original sketches, but remedying the defects which resulted in the first edition from my careless etching."

——— THE STONES OF VENICE. 3 vols., roy. 8vo., FIRST EDITION, *with plates by the author; tree-calf extra, gilt backs, a fine copy* 1851-53 14 0 0

——— the same. 3 vols., roy. 8vo., AUTOGRAPH PRESENTATION COPY FROM RUSKIN TO DANTE GABRIEL ROSSETTI; *original cloth* 1851-53 35 0 0

SAN MARCO. LA BASILICA DI SAN MARCO IN VENEZIA, illustrata nella Storia e nell' Arte de Scrittori Veneziani sotto la Direzione di C. BOITO. Arranged in 14 vols., impl. 4to., and 2 vols., impl. folio, *with upwards of* 800 *plates, a great number being in colours; half dark crimson morocco extra, gilt edges* *Venice*, 1878-93 52 10 0

The chromolithographs represent such famous treasures as the ancient bindings enriched with enamels, the Pala d'Oro, the *chefs-d'œuvre* of ancient goldsmiths' work, both Byzantine and Italian, enamelled chalices, engraved objects and reliquaries. The literary part of the work presents a study of each object from the artistic, historical, and religious points of view, and is illustrated with facsimiles of old pageants, views, etc.

SCHÜBLER (J. J.). Wercks, mit welchem er gesonnen, prächtige und zierliche Meubeln, auch andere rahre und künstliche Aufsätze, welche sowohl zu innerer Ausziehrung fürstlicher Palläste . . . auch Kirchen-Gebäuden, ze . . . gebraucht werden können. Pts. 1 to 18, *with* 114 *plates of every variety of Furniture and Objects of Interior Decoration of Palaces, Churches, Gardens, etc., Augsburg, about* 1725.—FRIEDRICH (A.). 4 *plates of Natural History and* 13 *fine engraved plates illustrating interesting episodes of Ancient Scripture, one plate mounted, about* 1730.—DRENNTWETT (A.). Unterschiedlich augspurgische Goldtschmidts Arbeit. Pts. 1 and 2, *consisting of* 12 *plates of Vases, Metal Work, etc., about* 1700.—together, 143 *plates; bound in* 1 vol., folio, *calf extra;* VERY RARE *about* 1700-1730 8 8 0

Seven more parts complete the entire collection of Schübler's works. See Guilmard, p. 427, which gives the contents of each part.

Digitized by Google

£ s. d.

79 SCHWEINFURTH (G.). ARTES AFRICANAE. Illustrations and Descriptions of the Industrial Arts of Central African Tribes. Impl. 4to., *the text in English and German, with* 21 *plates; bds.* (*pub.* £1. 4*s*)
Leipzig, 1875 0 15 0

"Besides explaining in the letter-press accompanying the different illustrations what the objects represent, what ends they serve, how they are called, what variety their shapes assume, of what material they are made, and what was the mode of producing them, the author has taken care to indicate their geographical range among the various tribes of Africa, and to draw attention to some of the most striking analogies in other parts of the World."—*Preface.*

80 SELECTED SPECIMENS OF JAPANESE ART. Edited by S. TAJIMA. Vols. I—X, large folio, *the text printed on* JAPAN SILK TISSUE PAPER, *with over* 500 *fine illustrations, the woodcuts coloured and on* THICK PAPER, *the plates* PRINTED *on* JAPAN SILK TISSUE PAPER *over ordinary paper; in* 10 *portfolios*
Nippon Shimbi Kyokwai, Kyoto, 1903 26 5 0

A most important and valuable work on Japanese Art. The volumes include reproductions of the beautiful paintings, bronzes, carvings and other *objets d'art* for which the Japanese are so well known. The method of reproduction is by collotype and woodcuts printed in colour, the latter being an art peculiar to the Japanese.

The preface by Baron Riuichi Kuki is a short history of Japanese Art, showing its close relation to religious development in Japan, and is at the same time a short history of Buddhism. Each plate is accompanied by a leaf of letterpress in Japanese and English, giving the present habitat, the name of the artist, and a full explanation of the subject represented. The critical value of the letterpress raises the work far above that of a beautiful picture book.

81 SHAW (H.). COLLECTED WORKS. 10 vols., folio (as described below), LARGE PAPER, *with about* 500 *plates, nearly the whole of which are beautifully coloured and* ILLUMINATED *in* GOLD *and* SILVER, *also many hundred woodcuts, ornamental initial letters, etc.; blue morocco extra, with the Stansfield bookplate* 1833-66 70 0 0

CONTENTS

1. ILLUMINATED ORNAMENTS. 60 *plates* 1833
2. ANCIENT FURNITURE. 74 *plates* 1836
3. ELIZABETHAN ARCHITECTURE. 60 *plates on India paper* 1839
4. ENCYCLOPEDIA of ORNAMENT. 59 *plates* 1842
5-6. DRESSES and DECORATIONS. 2 vols., 94 *plates* 1843
7. ALPHABETS, NUMERALS and DEVICES of the MIDDLE AGES. 48 *plates* 1845
8. DECORATIVE ARTS. EXTRA STATE, *the initial letters and woodcuts, in addition to the* 41 *plates, being illuminated* 1851
9. HANDBOOK of the ART of ILLUMINATION 1866
10. BRIDGEN'S FURNITURE. [Engraved by SHAW]. 60 *plates* 1838

82 SMITHERS (H.). Observations made during a Residence in Brussels and several Tours through the Netherlands. To which are added several Original Anecdotes relative to the Battle of Waterloo. Second Edition. 8vo., *with frontispiece, map, and* 2 *plates; calf, with the bookplate of David P. Sellar* *Brussels* [1820] 0 6 0

83 SPITZER. LA COLLECTION SPITZER. 6 vols., roy. folio, PAPIER du MARAIS, *with* 338 *superb reproductions,*

Digitized by Google

£ s. d.

many in colours, of the immense number of Objets d'Art forming this famous collection, and more than 800 illustrations in the text; in 6 portfolios *Paris*, 1890-92 36 0 0

Entirely out of print. The subscription price was £63.

CONTENTS:—Antiques, 7 *pl.*; Ivoires, 24 *pl.*; Orfévrerie religieuse, 25 *pl.*; Tapisseries, 7 *pl.*; Emaux, 16 *pl.*; Meubles et Bois sculptes, 20 *pl.*; Faïences, 10 *pl.*; Serrurerie, 5 *pl.*; Cuirs, 6 *pl.*; Orfévrerie civile, 15 *pl.*; Fers incrustés, 3 *pl.*; Peintures sous Verre, 2 *pl.*; Verrerie, 9 *pl.*; Vitraux, 3 *pl.*; Bijoux et Bagues, 7 *pl.*; Grès, 1 *pl.*; Coutellerie, 5 *pl.*; Buis et Pierres de Munich, 11 *pl.*; Faïences italliennes, 22 *pl.*; Faïences hispano—moresques, 2 *pl.*; Sculptures, 22 *pl.*; Plaquettes, 4 *pl.*; Médailles, 4 *pl.*; Dinandrie, 2 *pl.*; Gemmes, 10 *pl.*; Horloges et Montres, 8 *pl.*; Instruments de Mathématiques, 4 *pl.*; Manuscrits, 6 *pl.*; Miniatures et Dessins, 2 *pl.*; Cires, 1 *pl.*; Étoffes et Broderies, 13 *pl.*; Coffrets, 3 *pl.*; Jeux, 2 *pl.*; Armes, 57 *pl.*

STIRLING-MAXWELL (Sir W.). DON JOHN of AUSTRIA, or Passages from the History of the Sixteenth Century, 1547-78. 2 vols., folio, *with numerous portraits and wood engravings, illustrating the Armour, Weapons, Art-Workmanship, Medals, Naval and Military Equipments, etc., also Ornamental Alphabet and Devices; emblematic cloth, morocco back, gilt tops* 1883 8 8 0

Very scarce, only 115 copies printed. The Cosens copy fetched £21.

STRUTT (W.). COLLECTED WORKS. 9 vols., 4to. (as described below), *with hundreds of plain and coloured plates; a splendid copy in dark red morocco extra, with the Bunbury bookplate and arms* 1775-1801 40 0 0

CONTENTS

1-3. HORDA ANGEL-CYNNAN. MANNERS and CUSTOMS of the PEOPLE of ENGLAND. 3 vols. 1775-76

4-5. CHRONICLE of ENGLAND. 2 vols. 1777

6. REGAL and ECCLESIASTICAL ANTIQUITIES 1793

7-8. DRESS and HABITS of the PEOPLE of ENGLAND. 2 vols. 1796-99

9. CLIC-CAMENA ANGEL-DEOD. SPORTS and PASTIMES of the PEOPLE of ENGLAND 1801

SYMONDS (John Addington). RENAISSANCE IN ITALY. 7 vols., 8vo., FIRST EDITION; *half levant morocco, gilt edges;* SCARCE 1875-86 16 16 0

CONTENTS

Vol. I. THE AGE OF THE DESPOTS 1875
II. THE FINE ARTS 1877
III. THE REVIVAL OF LEARNING 1877
Vol. IV-V. ITALIAN LITERATURE 1881
VI-VII. THE CATHOLIC REACTION 1886

This is the only Library Edition.

VETUSTA MONUMENTA. ANCIENT MONUMENTS, ILLUSTRATIVE OF THE HISTORY AND TOPOGRAPHY OF GREAT BRITAIN, COMPLETE from the beginning in 1747, to the last part published, being 6 vols. and vol. VII, parts 1 and 2, roy. folio, *comprising* 348 *plates*, 41 of them, including those of the BAYEUX TAPESTRY, are COLOURED, *with text*, and FOUR SUPPLEMENTARY volumes, containing 64 *portraits and prints, engraved by* VERTUE, BASIRE, *etc.*; 10 vols., roy. and impl. folio, *nine in half calf neat, the first portion of the sixth vol. bound, the latter unbound* 1747-1895 18 0 0

Contents of the four vols. of extra plates:—Seven large historical prints: Le Champ du Drap d'Or, 21 by 28 inches; Encampment of the English Forces near Portsmouth, 24 by 75 inches; Encampment of Henry VIII at Marquison, 19 by 25 inches: Siege of Boulogne by Henry VIII, 26 by 69 inches; Departure of Henry VIII from Calais, 26 by 38 inches; Procession of Edward VI from the Tower, 26 by 53 inches; Civitas Londinum, cir. 1560, a large map, 28 by 75 inches.

II. Collegiate Chapel of St. Stephen, Westminster, 28 plates, with text.

III. Nine historical prints, representing Kings, Queens, Princes, etc. of the Tudor Family, drawn and engraved by George Vertue, with descriptive text 1776

IV. Twenty large plates by Vertue, and others, as follows: Survey and Ground

Google

£ s.

Plot of the Royal Palace of Whitehall, 1747; West Front of the Chapel of St. Thomas on London Bridge, 1748; Inside Perspective View of the Under Chapel of St. Thomas within London Bridge, 1747; Lincoln's Inn Chapel, 1751; Survey of the Streets, etc. within the ruins of the City of London; View of the Charity Children in the Strand on the 7th July, 1713, the Thanksgiving day for Peace, Plan, and South- and West-Prospect of St. Martin's Church (3 plates); Petty Cannons Houses at Windsor; Market Cross at Chichester, 1749; Tesselated Pavement discovered at Stunsfield, near Woodstock; Portrait of Charles I and his Queen, 1742; Portrait of Sir John Hawkwood (Ioannes Acutus Eques), 1771; Views of Mr. Lethiullier's Mummy (2 plates); Views of the Ruins of the Chapel and Kitchen at Stanton Harcourt (4 plates), 1785.

88 VIZCAINO (J. de la PUERTA). EL REAL MONASTERIO DE SAN LORENZO DEL ESCORIAL. 2 vols., atlas folio, *the text beautifully printed, mostly on a gold background, on* 68 *folios, in facsimile of a fine ornamental modern calligraphy surrounded with elaborate designs* COLOURED *and* HEIGHTENED *with* GOLD *reproducing the finest decorative borders, miniatures, illustrations, etc., from ancient manuscripts, with general plan and* 31 *superb coloured plates, the text folios and the plates mounted on thick cardboard on linen guards; half morocco, some of the original wrappers bound in* *Madrid, Paseo de Recoletos,* 1876 12 0

The following are some of the old Spanish MSS. from which the ornamental text designs are taken:—Breviario del Emperador Carlos V; Breviario de Felipe II; Devocionario de Felipe III y da Margarita; Libro de Coro titulado de Pentecostes, etc. The plates besides giving views of the finest parts of the interior of the monastery, such as the chapel, sacristy, etc., illustrate beautiful artistic treasures including a Christus by Benvenuto Cellini.

89 WALLACE (THE) COLLECTION (PAINTINGS) AT HERTFORD HOUSE. By A. G. TEMPLE. 10 pts., impl. 4to., BEAUTIFULLY PRINTED *on* DUTCH HAND-MADE PAPER, *with large decorative initial letters, several fine ornamental woodcuts, and* 200 *superb plates (including a portrait of Sir Richard Wallace) in* 2 STATES, *viz.* (*a*) *on* JAPANESE VELLUM, *the tint being uniform throughout, in wrappers of* JAPANESE VELLUM *upon which is* HANDSOMELY PRINTED *in* RED *and* BLACK *the description, and, in some cases, the criticism, of the subject represented,* (*b*) *on* INDIA PAPER, *in different tints, including* 10 *plates* COLOURED *with* REMARKABLE EXECUTION *and enclosed in wrappers as above; in* 2 *portfolios* *Paris,* 1902-1903 40 0

90 ——— the same. 4 vols., impl. 4to., *polished half red morocco extra, gilt tops, by* RIVIERE 1902-1903 45 0

The Wallace Collection, now permanently located at Hertford House, London, is deservedly the most widely celebrated of all the private collections of Europe. During the past century three generations of collectors of the most refined taste and discernment, provided with ample fortune and assisted by experts of unquestioned ability, devoted themselves to gathering together the choicest objects that could be obtained from the art and *bric-à-brac* storehouses of the entire world.

These illustrations, which have been selected with great care, include pictures by Boucher, Fragonard, Greuze, Lancret, Nattier, Pater, Watteau and De Troy representing French art of the eighteenth century: by Reynolds, Gainsborough, Romney, Hoppner and Lawrence for English art of the same period. Couture, Ziem, Delacroix, Delaroche, Isabey, Corot and Meissonier represent French art of the nineteenth century, and works of later English painters—Stanfield, Bonington, Wilkie and Morland—are also reproduced; while a very important display of Dutch art will be found in the works of Hobbema, Cuyp, Franz Hals, Rembrandt, Metsu, and Van de Velde, and in Flemish art in those of Van Dyck and Rubens. An important section is devoted to the Italian and Spanish Schools.

Digitized by Google

ALLACE COLLECTION, *continued*:— £ s. d.

——— (OBJETS D'ART) AT HERTFORD HOUSE. Text by E. MOLINIER. With an Introduction by LADY DILKE. 10 pts., impl. 4to., PRINTED IN LARGE TYPE *on* HAND-MADE PAPER, *with decorative initial letters, numerous illustrations in the text, and* 100 *superb plates, including* 20 BEAUTIFULLY COLOURED, *mounted and enclosed in wrappers of* JAPANESE VELLUM *upon which is* HANDSOMELY PRINTED *in* RED *and* BLACK *the description of the subject represented, the text illustrations being, in addition, similarly mounted and provided with detailed descriptions; in* 2 *portfolios* 1903— 40 0 0

Pt. I is now ready.

The work is uniform, in size, style, and price, with the previous publication on the Wallace Collection (see above), in which only the paintings were reproduced and described. The objects now to be dealt with will be of the most varied character. Ivory and wood carvings, Limoges enamels, majolica ware, bronzes, etc., of the fourteenth, fifteenth, and sixteenth centuries, and the unrivalled and priceless Sèvres porcelain and decorative French furniture of the seventeenth and eighteenth centuries—caskets, cabinets, bureaux, clocks, mirrors, candelabra, tables, chairs, statuettes, etc. It is hoped that the various methods of reproduction at the service of the publishers, and a careful selection of numerous objects, separately and in groups, together with a series of general views, have enabled them to give an adequate and attractive display of the most inexhaustible treasures at Hertford House.

Subscriptions will be received only for the entire work.

——— MEUBLES ET OBJETS D'ART FRANÇAIS des XVIIe et XVIIIe Siècles. Par E. MOLINIER. Folio, EDITION *de* LUXE, PRINTED THROUGHOUT *in* FINE LARGE TYPE *on* JAPANESE VELLUM, *with* 100 *superb photogravure plates; in portfolio* *Paris, n. d.* 12 0 0

WARING (J. B.). ART TREASURES of the UNITED KINGDOM from the EXHIBITION at MANCHESTER. Folio, 90 *plates, printed in colours, of the various Industrial Arts; green morocco, super-extra, inlaid with coloured leathers, gilt edges, a fine copy* 1858 5 5 0

WEIGEL (R.). Kunstcatalog. 3 vols., 8vo., *half morocco* *Leipzig*, 1849 0 14 0

WESSELY (J. E.). DAS ORNAMENT UND DIE KUNSTINDUSTRIE in ihrer geschichtlichen ENTWICKELUNG auf dem GEBIETE des KUNSTDEUCKES. 3 vols., impl. 4to., 300 *plates, containing* 1097 *figures, with descriptive text; bds.* (*pub.* £15.) *Berlin*, 1877-78 9 0 0

Indispensable to Art-Schools. The plates contain figures of general ornament, tapestry, carpets, goldsmiths' designs, metal work, jewellery, etc., of the German, Dutch, Italian and French Schools of the 15th, 16th, 17th and 18th centuries.

II. PAINTING AND ENGRAVING—WITH EXAMPLES

1. General Works

(For Early Books illustrated with Woodcuts see Section III)

AGUADO. GALERIE AGUADO. CHOIX des principaux TABLEAUX de la GALERIE de Mr. le MARQUIS de la MARISMAS del GUADALQUIVIR. Par C. GAVARD. Notices sur les Peintres par L. VIARDOT. Impl. folio, *with* 38 *line engravings; hf. bd.* *Paris*, [1839-47] 6 10 0

This exquisite series includes examples of Murillo, Velasquez, Ribera, Rubens, Rembrandt, Raphael and Correggio, engraved by the best French copper-plate artists.

Digitized by Google

£ s.

97 ARUNDEL SOCIETY'S (THE) PUBLICATIONS, consisting chiefly of CHROMOLITHOGRAPHIC FACSIMILES of PAINTINGS in FRESCO, ALTAR-PIECES, and other PAINTINGS of CHRISTIAN SUBJECTS, by the OLD ITALIAN and GERMAN MASTERS; also of ENGRAVINGS and LITERARY WORKS.

Most of the best plates are out of print, especially those of the OCCASIONAL or EXTRA SERIES, as the impression of these was limited to 500 copies.

The following is a List of those Publications which are sold separately, the Price being affixed to each. The dimensions are in inches, and do not include the mounts or margins.

CHROMOLITHOGRAPHS

98 MARTYRDOM of SAINT SEBASTIAN, from the Fresco by PIETRO PERUGINO at Panicale. 23 by 23, *scarce*, £1. 10*s* 1856

99 MADONNA AND SAINTS, from a Fresco by NELLI in S. Maria Nuova at Gubbio. 10 by 14½, *scarce*, £1. 10*s* 1856

100 CHRIST among the DOCTORS, from the Fresco by PINTURICCHIO at Spello. 25 by 23, *scarce*, £1. 15*s* 1857

101 THE NATIVITY, from the Fresco by PINTURICCHIO at Spello. 25 by 23, *scarce*, £2. 2*s* 1858

102 VIRGIN and CHILD with SAINTS, and RESURRECTION of CHRIST, from a Fresco by GIOVANNI SANZIO in S. Domenico at Cagli. 21½ by 16½, *scarce*, £1. 5*s* 1859

103 DANTE. Facsimile of a Portrait by GIOTTO, from the Bargello at Florence. 18 by 13½, £1. 10*s* 1859

104 DEATH of ST. FRANCIS, from a Fresco by DOMENICO GHIRLANDAIO, in S. Trinità at Florence. 20½ by 27½, *scarce*.—TWO Heads from the same.—*On one sheet*, £2. 10*s* 1860

105 THE FALL by FILIPPINO LIPPI.—THE EXPULSION by MASACCIO, from Frescoes in the Brancacci Chapel.—*On one sheet*, 12*s* 1861

106 TRIBUTE MONEY by MASACCIO, from the same. 14*s* 1861

107 —— Two full-size Heads from the same. *On one sheet*, 4*s* 1861

108 ST. PETER PREACHING and ST. PETER BAPTIZING, by MASOLINO, from the same place. *On one sheet*, 14*s* 1861

109 SS. PETER and JOHN healing the CRIPPLE and ST. PETER raising TABITHA, by MASOLINO, from the same place. Also a full-size Head from the same. 14*s* 1862

110 S. PETER in PRISON visited by ST. PAUL, and ST. PETER delivered from PRISON, by FILIPPINO LIPPI, from the same place. Also a full-size Head from the former. £1. 1862

111 SS. PETER and JOHN healing the SICK by their SHADOWS, and SS. PETER and JOHN giving ALMS, by MASACCIO. Each 15 by 11. Also a full-size Head. 9*s* 1863

112 THE CONVERSION of HERMOGENES the SORCERER, from a Fresco by ANDREA MANTEGNA in the Eremitani, Padua. 19½ by 15¾, 9*s* 1863

113 SS. PETER AND PAUL RAISING THE KING'S SON AND THE HOMAGE OF S. PETER, by MASACCIO and FILIPPINO LIPPI, from the Brancacci Chapel. 29 by 15, 14*s* 1863

114 ST. JOHN the BAPTIST PREACHING, from a Fresco by GHIRLANDAIO, from S. Maria Novella at Florence. 18 by 26½, 14*s* 1867

115 THE ECSTACY of ST. CATHERINE, from a Fresco by BAZZI, in San Domenico at Siena. 24 by 18, £3. 3*s* 1867

116 ZACHARIAS naming his SON JOHN, from a Fresco by GHIRLANDAIO in S. Maria Novella at Florence. 18½ by 26½, 14*s* 1867

117 THE VISION OF ST. BERNARD, from an altar-piece by FILIPPINO LIPPI in the Badia at Florence. 20 by 19, *scarce*, £2. 2*s* 1868

118 THE PROCESSION of the MAGI to BETHLEHEM, from a Fresco by ANDREA DEL SARTO in the Cloister of the Annunziata Convent at Florence. 19½ by 16½, *scarce*, £2. 2*s* 1868

119 SS. PETER and PAUL before NERO and the MARTYRDOM of S. PETER, from the Fresco by FILIPPINO LIPPI in the Brancacci Chapel. 15 by 30, £1. 1*s* 1868

120 VAN EYCK. THE ADORATION of the LAMB, and 19 other Subjects forming the great Altar-piece in S. Bavon at Ghent, including these parts of the original work now at Berlin and Brussels. A COMPLETE SET, forming 20 subjects on 7 sheets, VERY SCARCE, £15. 15*s* 1868-71

121 —— THE ADORATION of the LAMB, from the lower central panel of the great Altar-piece. 15½ by 26, RARE, £4. 10*s* 1868

122 —— PORTRAITS of JUDOCUS VYTS, and his WIFE, with their Patron Saints, from the great Altar-piece. 4 *on* 1 *sheet, each* 15½ by 5¼, £2. 2*s* 1869

Digitized by Google

DEL SOCIETY, *continued*:—

£ s. d.

123 VAN EYCK. THE ANNUNCIATION, with two PROPHETS and two SIBYLS, from the great Altar-piece. *4 on 1 sheet*, £2. 2*s* 1871

124 —— ST. CECILIA at the ORGAN, and an Angelic Choir, from the great Altar-piece. *2 on 1 sheet, each* 16½ by 7, £2. 10*s* 1871

125 THE ADORATION of the KINGS, from a Fresco by PERUGINO at Cetta della Pieve near Perugia. 22 by 18½, £1. 10*s* 1869

126 S. FILIPPO BENIZZI healing CHILDREN, from a Fresco by ANDREA DEL SARTO in the Convent of the Annunciata at Florence. 20 by 20, £1. 1869

127 THE FOUR APOSTLES, from Pictures by ALBERT DÜRER in the Pinakothek at Munich. *On two sheets, each* 22 by 10, £1. 10*s the pair* 1870

128 JESUS and HIS DISCIPLES at EMMAUS, from a Fresco by FRA BARTOLOMMEO in the Convent of S. Marco at Florence. 19½ by 16½, £1. 1*s* 1870

129 CHRIST and MARY MAGDALENE in the GARDEN, from the Fresco by FRA ANGELICO in the Convent of St. Mark at Florence. 14½ by 18½, £1. 1870

130 THE PROPHET JEREMIAH, from the Fresco by MICHAEL ANGELO on the ceiling of the Sistine Chapel at Rome. 18½ by 14½, £1. 1871

131 ST. BENEDICT preaching to WOMEN, from the Fresco by BAZZI in the Convent of Monte Oliveto. 21½ by 22½, 6*s* 1872

132 THE CRUCIFIXION, from the Fresco by FRA ANGELICO in the Convent of S. Mark at Florence. 16½ by 27, £2. 10*s* 1872

133 MONUMENTS of the CAVALLI FAMILY in the Church of S. Anastasia, Verona. Large folio, 1 *plate and* 6 *pp. of text by Ruskin*, 8*s* 1872

134 ST. FRANCIS BEFORE POPE HONORIUS III, from the Fresco by GIOTTO in the upper Church at Assisi. 26 by 24, 18*s* 1873

135 ST. ANTHONY OF PADUA HEALING THE FOOT OF A YOUNG MAN, from the Fresco by TITIAN in the Scuola del Santo at Padua. 22 by 14½, 8*s* 1873

136 THE ANNUNCIATION — the two exterior panels of LOTHENER'S triptych. *Each* 15½ by 8½, *on one sheet*, £1. 4*s* 1875

137 POPE SIXTUS IV giving AUDIENCE, from a Fresco painted cir. 1476 by MELOZZA DA FORLI, now in the Library of the Vatican. 24½ by 22, £1. 1*s* 1875

138 THE DEPOSITION from the CROSS, from the Fresco by PIETRO LORENZETTI (but commonly ascribed to PUCCIO CAPANNA) in the lower Church at Assisi. 17 by 23, 12*s* 1875

139 ST. LUCY sentenced to DEATH by the ROMAN PRÆTOR, from the Fresco by JACOPO D'AVANZO in the Church of St. Anthony at Padua. 21½ by 18, 14*s* 1875

140 THE MARYS AT THE SEPULCHRE, from the Fresco by FRA ANGELICO in the Convent of St. Mark at Florence. 15 by 18½, £1. 1875

141 EVENTS FROM THE LIFE OF MOSES, from the Fresco by LUCA SIGNORELLI in the Sistine Chapel of the Vatican, 18½ by 29½, £1. 1*s* 1876

142 THE CRUCIFIXION, and eight other subjects forming the triptych Altar-piece by HANS MEMLING in the Cathedral at Lubeck. *On five sheets, various sizes*, £4. 16*s* 1876-78

143 THE MADONNA AND CHILD with S. John the Evangelist and S. Francesco, from a Fresco attributed to PIETRO CAVALLINI, in the lower Church at Assisi. 9½ by 19½, 12*s* 1877

144 VIRGIN AND CHILD with several SAINTS, from an Altar-piece by BENOZZO GOZZOLI in the Monastery of S. Francesco at Montefalco. 25 by 26, £1. 1878

145 THE RESURRECTION OF CHRIST, from the Fresco by PIERO DELLA FRANCESCA at Burgo San Sepolcro. 17 by 16, 9*s* 1879

146 THE VIRGIN IN GLORY, with two Saints, from the Altar-piece by PINTURICCHIO at Monte Oliveto. 25 by 17½, 10*s* 1880

147 THE TRANSFIGURATION after the Fresco by PERUGINO in the Scala del Cambio at Perugia. 22½ by 20, £1. 10*s* 1881

148 ST. CATHERINE finding the BODY of ST. AGNES, from the Fresco attributed to PACCHIAROTTO in the Oratory of St. Catherine at Sienna. 24 by 22, 9*s* 1881

149 THE VISION OF ST. CATHERINE, from a Fresco by BAZZI in San Domenico at Siena. 20¾ by 14¾, SCARCE, £1. 10*s* 1881

150 RICHARD II BEFORE THE MADONNA WITH SAINTS AND ANGELS, after a picture by an unknown painter at Wilton House. *Two on one sheet, each* 18 by 12. £1. 10*s* 1882

151 ÆNEAS SILVIUS PICCOLOMINI receiving the CARDINAL'S HAT, after PINTURRICCHIO, from the Piccolomini Library. 25 by 26½, 10*s* 1882

152 PROPHETS AND SIBYLS, after the Fresco by PERUGINO in the Sala del Cambio, Perugia. 22½ by 27, 14*s* 1883

153 ST. STEPHEN'S ORDINATION and his DISTRIBUTION OF ALMS, from the Fresco by FRA ANGELICO in the Chapel of St. Lawrence in the Vatican. 20½ by 30, £1. 16*s* 1883

154 ANGELS ADORING, two plates from Frescoes by BENOZZO GOZZOLI in the Riccardi Chapel, Florence. *Each* 30 by 18½, £3. *the pair* 1884-85

155 THE SUPPER and MIRACULOUS VISION of S. DOMENICK, from a Fresco by FRA BARTOLOMMEO and A. G. SOGLIANI in the Refectory of the Convent of St. Mark, Florence. 23 by 32½, £1. 16*s* 1884

Digitized by Google

ARUNDEL SOCIETY, *continued*:— £ s.

156 S. BERNARDINO healing a WOUNDED MAN, by FIORENZO DI LORENZO in the Pinacoteca at Perugia, 12*s* 1885

157 THE MADONNA and CHILD, with attendant SAINTS, from the Altarpiece by NICCOLO DA FOLIGNO in the Communal Palace at Gualdo Tadino. 26 by 19, £1. 4*s* 1886

158 THE PROCESSION of the THREE KINGS, from the Fresco by BENOZZO GOZZOLI in the Chapel of the Riccardi Palace at Florence. 30 by 19, £1. 10*s* 1887

159 THE PRIMAVERA after the Painting by BOTTICELLI from a Water Colour Drawing by Constantini. 32 by 21, VERY SCARCE, £6. 6*s* 1888

160 ST. GEORGE baptising the PRINCESS CLEODOLINDA, after the picture by CARPACCIO in the Church of S. Giorgio dei Schiavoni at Venice. 15 by 30, 12*s* 1888

161 THE BETROTHAL of the VIRGIN, from the Fresco by LORENZO DI VITERBO in the Church of S. Maria della Verita at Viterbo. 15½ by 30, 12*s* 1889

162 CHRIST BOUND to the COLUMN, from the Fresco by BAZZI, now in the Academy of Fine Arts at Siena. 18⅜ by 14½, 14*s* 1889

163 THE CALLING of ST. MATTHEW, after the Picture by CARPACCIO in the Church of S. Giorgio dei Schiavoni at Venice. 21⅛ by 17, 14*s* 1889

164 THE DEPOSITION, after the Picture by PAOLO MORANDO, in the Municipal Museum at Verona. 22½ by 15, £1. 5*s* 1891

165 DEATH of S. FINA, from the Picture by D. GHIRLANDAIO, S. Gimignano. 10*s* 1892

166 THE DONATRIX and PATRON SAINTS, after the Fresco by Luini in S. Maurizio, Milan. 18½ by 14¾, 8*s* 1895

ENGRAVINGS

167 ST. LAURENCE DISTRIBUTING ALMS, from a Fresco by FRA. ANGELICO. 7*s* 6*d* 1849-50

168 ST. BUONAVENTURA, from a Fresco by FRA ANGELICO in the Vatican. 2*s* 1850

169 ST. THOMAS, from a Fresco by FRA ANGELICO in the Vatican. 3*s* 1850

170 ST. LAWRENCE before the EMPEROR DECIUS, from a Fresco by FRA ANGELICO in the Vatican. 3*s* 1851

171 THE PIETA, from a Fresco by Giotto in the Arena Chapel, Padua. 7*s* 6*d* 1851-2

172 FIVE OUTLINE HEADS, from Perugino's Martyrdom of S. Sebastian. 3*s* 1856

173 TWO HEADS from NELLI'S Virgin and Child. 3*s* 1857

174 TWO HEADS from PINTURICCHIO'S Nativity. 3*s* 1858

175 TWO HEADS from LUINI'S Burial of St. Catherine. 3*s* 1858

176 HEAD of an ANGEL, supposed to be a portrait of Raffaelle, from GIOVANNI SANZIO'S Fresco at Cagli. 3*s* 1859

177 HEAD of the VIRGIN, from LEONARDO DA VINCI'S Fresco in the Monastery of St. Onofrio. 3*s* 1859

178 GIOTTO. Arena Chapel, Padua. The Frescoes of Giotto illustrating the Lives of the Virgin and our Saviour. Oblong large folio, 38 *woodcuts*. 10*s* 1860

179 THREE HEADS, from Pinturricchio's Annunciation at Spello. 5*s* 1861

180 ST. STEPHEN distributing ALMS, from a Fresco by FRA ANGELICO in the Chapel of Nicholas V. 1*s* 1862

181 ST. STEPHEN thrust out before his Martyrdom, from a Fresco by FRA ANGELICO in the Chapel of Nicholas V. 1*s* 1863

182 ST. JOHN the EVANGELIST, from the Fresco by FRA ANGELICO in the Chapel of Nicholas V. 1*s* 1864

183 THE CONVERSION of SAUL, from the Tapestry in the Vatican designed by RAFFAELLE. 4*s* 1864

184 ST. SIXTUS giving money to ST. LAWRENCE for ALMS, from the Fresco by FRA ANGELICO in the Chapel of Nicholas V. 1*s* 1865

185 THE MARTYRDOM of ST. STEPHEN, from the Tapestry in the Vatican designed by RAFFAELLE. 6*s* 1867

186 THE ORDINATION of ST. LAWRENCE, from the Fresco by FRA ANGELICO in the Chapel of Nicholas V. 3*s* 1869

187 TEN ENGRAVINGS, from Pinturicchio's Frescoes in the Piccolomini Library. 1 vol., impl. folio, 6*s* 1881

188 ROMANINO. 5 Heliogravures after the Frescoes by Romanino in the Castle of Malpaga, near Bergamo. 12*s* 1891

LITERARY WORKS

189 VASARI. Life of GIOVANNI ANGELICO da FIESOLE, translated from Vasari by GIOVANNI AUBREY BEZZI. Royal 8vo., *with 21 plates; bds.*, 12*s* 1850

190 RUSKIN (J.). GIOTTO and his Works in Padua. 3 pts., roy. 8vo., *sd.*, 10*s* 6*d* 1853-59

191 WYATT (M. Digby). NOTICES of Sculpture in Ivory; and a Catalogue of Specimens in various Collections, by E. Oldfield. 4to., *with 9 photographic plates, bds.*, 4*s* 1856

192 LAYARD (A. H.). The MADONNA and Saints by Ottaviano Nelli. Roy. 8vo., 13 pp., 1*s* [1857]

Digitized by Google

SDEL SOCIETY, *continued*:—

193 LAYARD (A. H.). GIOVANNI SANZIO and his Fresco at Cagli. Roy. 8vo., 1s 1859

194 —— DOMENICO GHIRLANDAIO and his Fresco of the Death of S. Francis. Roy. 8vo., 1s 1860

195 —— FRESCOES of PINTURICCHIO. Roy. 8vo., *scarce*, 2s 6d 1858

196 WEALE. HANS MEMLINC, his life and works. Roy. 8vo., 1s 1865

197 LAYARD. The BRANCACCI CHAPEL and Masolino, Masaccio, and Filippino Lippi. Roy. 8vo., 1s 1868

198 KITCHIN. Life of POPE PIUS II as illustrated by Pinturicchio's Frescoes in the Piccolomini Library at Siena. Impl. 8vo., 1s 1881

199 LAYARD. Notices of SANZIO, PINTURICCHIO, GHILANDAIO, and MEMLINC.—4 works in 1 vol., *half morocco*, 8s 1858-65

	£	s.	d.
BARTSCH (A.). LE PEINTRE GRAVEUR. 21 vols.—ATLAS. 1 vol.—together, 22 vols., 8vo., ORIGINAL ISSUE, *with* 92 *plates including the* 16 *large plates in the atlas; a fine and large copy in half calf* *Vienna*, 1803-21	11	0	0
—— the same. 21 vols. in 14, 8vo., *the* 16 *large plates folded and bound in the body of the work; a fine copy in calf* 1803-21	12	0	0
—— the same. 21 vols. in 14, 8vo., *calf extra* 1803-21	12	10	0
BAYLISS (Sir Wyke). Rex Regum. A Painter's Study of the Likeness of Christ from the Time of the Apostles to the Present Day. Library Edition, revised and enlarged. 8vo., *pp.* xli, 212, *with* 40 *plates; cloth* 1902	0	8	6
[BECKFORD (W.).] Biographical Memoirs of Extraordinary Painters. 12mo., first edition; *old calf; scarce* 1780	0	10	6
BELL (Mrs. A.). Representative Painters of the Nineteenth Century. Impl. 8vo., *with* 6 *photogravures and* 44 *reproductions of examples of the representative work of the greatest Painters of the Nineteenth Century, beautifully printed at the Chiswick Press; cloth* (*pub.* £1. 10*s*) 1899	0	11	6
BOYER CABINET. RECUEIL D'ESTAMPES d'après les TABLEAUX des PEINTRES D'ITALIE, des PAYS-BAS et de FRANCE, qui composaient le CABINET de M. BOYER D'AGUILLES, gravées par BARRAS et COELEMANS. 2 pts. in 1 vol. roy. folio, 100 *fine plates*, PROOFS BEFORE THE NUMBERS; *mottled calf, fine copy, from the Hamilton Palace Library* *Aix*, 1744	16	10	0
TISH MUSEUM. REPRODUCTIONS OF DRAWINGS BY OLD MASTERS. Impl. folio			
9 Part I. 25 *plates* 1888	2	0	0
0 Part II. 21 *plates* 1891	2	0	0
1 Part III. 18 *plates* 1893	2	0	0
2 Part IV. 13 *plates* 1894	2	0	0
—REPRODUCTIONS OF PRINTS. Impl. folio			
—— Part III. GERMAN, DUTCH, AND ITALIAN, 18 *plates* 1890	2	0	0
—— Part V. SPECIMENS of EARLY MEZZOTINT ENGRAVING. 16 *plates* 1895	2	0	0
BROMLEY (H.). A CATALOGUE of ENGRAVED BRITISH PORTRAITS, from Egbert the Great to the present time. 4to., *George the Third's copy, hf. bd., uncut, with the Royal Arms on sides* 1793	1	1	0
—— the same. 4to., with MS. Notes by Sir M. M. Sykes; *hf. bd., uncut* 1793	1	10	0
BRYAN (M.). DICTIONARY OF PAINTERS AND ENGRAVERS, BIOGRAPHICAL AND CRITICAL. 2 vols., impl. 8vo., inlaid in 4to., and extended to 11 vols., *being* EXTRA ILLUSTRATED *with about* 2000 PORTRAITS *of* ARTISTS, ENGRAVED EXAMPLES *of their Works, and* AUTOGRAPH LETTERS, *including some Proofs and Early Impressions of many Pieces by Ancient and Modern Artists, a Fine Impression of the* ST. GILES'S BEAUTY *by Bartolozzi, etc.; green morocco extra, gilt tops, with specially printed title to each volume* 1750-1886	105	0	0

Digitized by Google

BRYAN, *continued*:— £ s.

218 ——— DICTIONARY of PAINTERS and ENGRAVERS, Biographical and Critical. New Edition, revised and enlarged, edited by R. E. GRAVES and SIR W. ARMSTRONG. 2 vols., impl. 8vo., *pp.* xi, 755, 779; *cloth (pub.* £3. 3*s*) 1899 2 12

This is the latest edition of the best dictionary of painters and engravers.

219 BUCHANAN (W.). Memoirs of Painting, with a Chronological History of the Importation of Pictures by the Great Masters into England since the French Revolution. 2 vols., 8vo., *bds.*, *uncut* 1824 0 15

Giving an account of the dispersion of such collections as the Orleans, the Calonne, the Vitturi, the Hamilton, the Le Brun, the Talleyrand, etc. Many little known facts in connection with famous pictures are mentioned.

220 BYRON (LORD). HOURS OF IDLENESS, a SERIES of POEMS, original and translated, together with the CRITIQUE ON THE SAME, from the Edinburgh Review for Jan. 1808; ENGLISH BARDS AND SCOTCH REVIEWERS, *Cawthorn, n. d.* Sm. 4to. and sm. 8vo., inlaid in 3 vols., folio, EXTRA-ILLUSTRATED *with* PORTRAITS, VIEWS, ORIGINAL DRAWINGS, AUTOGRAPH LETTERS, PLAY BILLS of Garrick, H. W. Betty and others, CARICATURES, etc.; *russia* 1808 *etc.* 278

CONTENTS

AUTOGRAPH LETTERS. Augusta Leigh, G. F. Cooke, *Actor*, J. P. Kemble, Sarah Siddons, C. J. Fox, Countess Guiccioli, LORD BYRON (*five letters*), SIR WALTER SCOTT (*three letters*) *one to Cadell referring to "Minstrelsy of the Scottish Border," very interesting;* ROBERT BURNS' HOLOGRAPH POEM "*The Dumfries Volunteers," four Stanzas of eight lines each, certified genuine by J. Cook, Solicitor, Edinburgh, with portrait;* W. Cobbett, Lord Jeffrey, R. Southey, S. T. Coleridge, MADAME DE STAEL, M. G. Lewis, THOS. MOORE (2), Viscount Strangford, R. C. Dallas, W. L. Bowles, Jos. Cottle, Earl of Aberdeen, R. P. Knight, Theodore Hook, R. B. SHERIDAN (2), Geo. Colman, Jos. Grimaldi, DAVID GARRICK (*with Cast of Head, mezzo. proof before all letters*); Edm. Kean, Thos. Sheridan, Catalani, Capel Lofft, S. Rogers, Wieland, W. Gifford, G. Canning, Rev. George Crabbe, Jas. Boswell, CHAS. LAMB (*to Ollier*), Chas. Lloyd, Erasmus Darwin, H. K. White, etc.; DOCUMENTS signed by Alex. Pope, Wm. Pitt, Robert Cecil, K. Charles II, Note by Thos. Chatterton on a Letter to him from Isaac Fell, publisher, relating to some poems, etc.

PORTRAITS. POETS, PLAYERS, STATESMEN, KINGS, etc., including various Portraits of Byron; King Charles I-II, James II, The Pretender, Elector Palatine, Earl of Dorset (*Kneller*), Lord H. Petty, *mezzo. by C. Turner*, Mrs. Siddons, *circular in bistre by Tomkins*, Joe Miller as Teague in "The Committee," *after Stoppelaer*, 1738, H. J. Pye, *mezzo. by Pyne*, Milton, *mezzo. by Simon*, Mrs. Cowley, *after Cosway, with A. L. s.*, Sir R. Blackmore, *mezzo. by G. White*, S. T. Coleridge, *after Northcote by Say*, W. Hayley, *after Romney, by Jacobi, proof mezzo.* Jas. Montgomery, *mezzo. by Turner*, Earl of Aberdeen, *after Lawrence by Turner*, Fr. Reynolds, *after R. Smith, proof*, H. W. Betty, *as Hamlet, after Northcote by Ward, proof, with signature of Betty, and two caricatures of the same*, Kemble as Hamlet, *proof before all letters*, Mr. Simons as Mother Goose, *coloured portrait, rare*, 1807, A. Cherry, Mrs. Siddons as the Tragic Muse, *after Reynolds*, David Garrick, *mezzo. after Reynolds by Watson*, Rob. Bloomfield, *mezzo. after Violet by J. Young*, J. H. Frere, *after Hoppner, mezzo.* Wm. Pitt, *by Brydon*, Wycherley, *by Smith, mezzo.* A. Pope, *by Faber, mezzo.*

ORIGINAL DRAWINGS of Byronic Interest, by T. C. Dibdin, and others (14)

Digitized by Google

£ s. d.

VIEWS, coloured and plain, of London, Harrow, Edinburgh, Theatres, &c., connected with Byron, including many Proofs before letters on india paper, etc.

CARICATURES. IL CALLOTTO RESUSCITATO, oder Neu eingerichtes Zwerchen Cabinet. 50 *coloured plates, including title, of persons represented as Dwarfs, with humorous ornamental borders*

THE TWELVE MONTHS, uniform in style and composition with the above. 12 *coloured plates*

LUIJKEN (C.). The Five Senses, engraved by C. Weigel. 5 *coloured plates* *Nuremberg, n. d.*

——— THE MONTHS. 11 *coloured plates (November missing)*

DER MENSCHEN ZUNG und Gurgel Weid zur Notturfft und Ergözlichkeit vorgestellt durch die unterschiedliche Arten der Geträncke. 12 *coloured plates, including title, representing different drinks*

ITALIAN COSTUMES. *A Series of* 12 *coloured plates with Italian and French explanations beneath, engraved by N. Bocquet* *Paris, Trouvain*

ABBÉ ITALIEN—DAME ITALIENNE. 2 *coloured plates* *Paris, Rochefort*

—— together 104 plates in 1 vol., folio, *vellum, gilt edges* *circa*, 1730 14 14 0

With the bookplate of a member of the family of Löffelholz von Colberg.

CAW (J. L.). SCOTTISH PORTRAITS. With an Historical and Critical Introduction and Notes. Pts. 1-5, folio, *all yet published, with* 120 *photogravure portraits; in* 5 *portfolios* *Edinburgh*, 1902-03 5 5 0

The work will only be supplied to those who subscribe to the whole.

The subjects comprise the most distinguished Scottish men and women from the date of the earliest authentic portraits to the middle of the last century. Mr. CAW, who is responsible for the selection of the subjects, has taken great care to secure not only the most representative characters but the best portrait of each available. Permission has been received from His Majesty the King and from many of the leading Scottish families to reproduce portraits in their possession, many of them being now reproduced for the first time. In this way it has been possible to make the collection really representative and one of great interest. The portraits are arranged in chronological order, thus grouping the characters of any particular period together, and presenting a consecutive view of the development of costume through the four hundred years covered by the series.

3 CHATSWORTH (THE) COLLECTION. REPRODUCTIONS OF DRAWINGS BY OLD MASTERS IN THE COLLECTION OF THE DUKE OF DEVONSHIRE AT CHATSWORTH. With an Introduction by S. A. STRONG. Roy. folio, JAPANESE VELLUM, *pp.* 16, *with* 70 *superb and detachable reproductions in exact facsimile; full levant morocco, with the Duke of Devonshire's arms and motto impressed upon the sides* 1902 21 0 0

A sumptuous volume. 98 copies were issued, of which 80 only were for sale.

The following are the names of some of the artists represented: Hans Holbein (1497-1543), Domenico Ghirlandaio (1449-1494), Andrea Mantegna (1431-1506), Carpaccio (1470?-1519), Giorgione (?1478-1511), Raphael (1483-1520), Correggio (1494-1534), Albert Dürer (1471-1528), Fra Bartolommeo (1475-1517), Titian (1477-1576), Bernardino Gatti (1495-1575), Filippino Lippi (1457-1504), Leonardo da Vinci (1452-1519), Giulio Romano (1492-1546), Federigo Baroccio (1528-1612), Parmigianino (1503-1540), Calisto da Lodi (worked till 1544), Hans Baldung Grien.

4 CHURCH (A. H.). The Chemistry of Paints and Painting. Third Edition revised and enlarged. Post 8vo., *pp.* 355; *cloth* 1901 0 5 0

5 CICOGNARA (L.). Memorie spettanti alla Storia della Calcografia. 8vo., *with a folio Atlas containing* 17 *plates of Playing Cards, Nielli, etc.; hf. bd.* *Prato*, 1831 0 12 6

Digitized by Google

£ s.

226 COLVIN (S.). DRAWINGS by OLD MASTERS in the UNIVERSITY GALLERIES and the LIBRARY of CHRIST CHURCH, OXFORD. Impl. folio, *the text printed in bistre on stout bank-post paper, with numerous collotype facsimiles separately mounted on cardboard; in portfolios, each part* *Clarendon Press*, 1903[-1905] 3 3

Pt. I now ready.

The number of parts to be issued is still undecided, but the series will be continued through at least two years, being published in half-yearly parts.

Only 260 sets will be printed, and the price will be raised when the subscription list has been closed.

227 CUST (Lionel). NOTES on the AUTHENTIC PORTRAITS of MARY QUEEN of SCOTS. Based on the Researches of the late Sir G. Scharf, rewritten in the light of new Information. Sm. folio, *with* 33 *plates, of which* 22 *are in photogravure; vellum gilt, gilt top* 1903 3 3

228 CYCLOPEDIA OF PAINTERS AND PAINTINGS. Edited by J. D. CHAMPLIN and C. C. PERKINS. 4 vols., 4to., *with more than* 2000 *illustrations; cloth* *New York*, 1888 5 0

229 DAVENPORT (Cyril). MEZZOTINTS. 4to., *printed in large type on handmade paper, pp.* xlv, 208, *with* 40 *photogravure plates; cloth* 1904 1 5

230 DRESDEN GALLERY (THE). GALÉRIE ROYALE DE DRESDE. 3 vols., atlas folio, *containing* 155 *very large and beautiful engravings after the Old Masters, executed by Kilian, Folkema, Houbraken, Ridinger, Tanjé, Basan, Beauvarlet, and others,* ORIGINAL *and* BRILLIANT IMPRESSIONS, *with the two rare additional portraits of Augustus III, King of Poland, and his Queen; the text in French and Italian, by Baron Heineken; finely bound in half morocco* 1753-57-1874 28 0

231 ——— the same. 3 vols., atlas folio, *the first and second volumes containing later impressions; half green morocco* 1753-57-1874 14 0

The second copy consists of the reprint of the first and second volumes carefully executed from the original copper plates; the descriptive letterpress, in French, being revised and corrected. Of the third there is but one issue, that of 1874, moreover very few more copies were printed than would suffice to range with the reprinted first and second volumes—as a consequence many *original* copies lack this all-important volume.

232 DU FRESNOY (C. A.). The Art of Painting: With Remarks: Translated into English, with an Original Preface, containing a Parallel between Painting and Poetry: by DRYDEN. Second Edition, corrected and enlarged. Post 8vo., *with engraved frontispiece; old calf* 1716 0 9

This second edition was improved by Jervas, with the assistance, it is said, of Pope. In any case it contains dedicatory verses by Pope to Jervas.

233 DULWICH GALLERY. FIFTY ENGRAVINGS FROM THE MOST CELEBRATED PICTURES in the COLLECTION, executed in aquatint by R. COCKBURN, Custodian. Impl. folio, *the plates,* COLOURED *and* MOUNTED *on cardboard to* RESEMBLE *the* ORIGINAL PICTURES, *include four large* ADDITIONAL PLATES *(published separately at from* 3 *to* 4 *guineas each, and not usually included in the series); in a portfolio* *about* 1830 10 0

One of the most splendid and interesting works on the British picture galleries; its original cost was £40. It includes engravings after Salvator Rosa, Guercino, Teniers, Rembrandt, Murillo, and Ruysdael.

234 DUPLESSIS (G.). HISTOIRE de la GRAVURE en Italie, en Espagne, en Allemagne, dans les Pays-Bas, en Angleterre et en France. Impl. 8vo., *with* 73 *reproductions of typical examples; half calf neat* 1 1

235 DUSSELDORF GALLERY. LA GALERIE ELECTORALE DE DUSSELDORFF. Par N. de PICAGE. Oblong sm. folio, *with* 30 *plates containing* 365 *engravings by C. de Mechel; a fine copy in green morocco extra, gilt edges* *Basle*, 1778 3 16

Digitized by Google

	£	s.	d.
EARP (F. R.). A Descriptive Catalogue of the Pictures in the Fitzwilliam Museum. Compiled largely from Materials supplied by Sidney Colvin. Sm. folio, *pp.* xv, 248, *with portrait*, 449 *photographic illustrations, some of which occupy the full-page, and reproductions in the size of the originals (except in one or two cases) of the signatures; cloth* *Cambridge*, 1902	0	15	0
EVANS (E.). Catalogue of a Collection of Engraved Portraits, comprising nearly 20,000 Portraits of Persons connected with the History and Literature of this Country. 2 vols., 8vo., *boards* *n. d.*	1	4	0
FARRAR (F. W.). The Life of Christ as represented in Art. 8vo., *pp.* xviii, 507, *with collotype frontispiece, and numerous photographic illustrations, of which many occupy the full-page; cloth gilt* 1894	0	17	6
) FLORENCE GALLERY. GALERIE DE FLORENCE ET DU PALAIS PITTI dessinée par WICAR et gravée sous la Direction de M. LACOMBE, avec les Explications par MONGEZ. 4 vols. in 2, impl. folio, ORIGINAL ISSUE, PAPIER VÉLIN, *with frontispiece and* 200 *plates containing* 400 *engravings after the most celebrated Paintings, Antique Statuary, Cameos, Gems, Bas-Reliefs, etc. splendid impressions; half red morocco, uncut* *Paris, Lacombe*, 1789—*Masquelier*, 1792-1807—*Aillaud*, 1821	12	0	0
0 ——— the same. 4 vols. in 2, impl. folio, GRAND PAPIER VÉLIN, BRILLIANT PROOFS BEFORE LETTERS; *maroon morocco extra, gilt edges* 1789-1821	28	10	0
1 ——— the same. 4 vols., impl. folio, PAPIER VÉLIN, 192 *plates, of which* 180 *are* PROOFS BEFORE LETTERS; *citron morocco extra, gilt edges, fine copy* 1789-1807	10	10	0
The last copy does not contain the two parts (49 and 50) subsequently published, and containing eight plates. The total number of plates is therefore, as stated, 192.			
2 ——— GALLERIA DI FIRENZE imperiale e reale, publicata da una Societa, sotto la Direzione di BARTOLINI, BEZZUOLE e JESI, ed illustrata da F. RANALLI. 6 vols., impl. folio, *with nearly* 500 *fine plates; half vellum* *Florence*, 1844-67	6	6	0
3 HADEN (Seymour). ABOUT ETCHING. Roy. 4to., *with an original etching by the Author, and* 15 *facsimiles; Roxburghe binding, with Lord Leighton's bookplate and signature* 1879	2	2	0
This instructive work consists of notes by the author on a collection of etchings and engravings by the Great Masters, lent by him to the Fine Art Society to illustrate the subject of etching, together with an annotated catalogue of examples exhibited of etcher's and painter-engraver's work.			
4 HAMERTON (P. G.). ETCHING AND ETCHERS. Roy. 8vo., FIRST EDITION, *with* 35 *etchings; half morocco, gilt edges* 1868	5	10	0
The 35 etchings, by Rembrandt, Haden, Callot, Ostade, Paul Potter, Weirotter, and others, are all, with but two exceptions (those of Ostade), worked from the original coppers.			
5 HANDZEICHNUNGEN ALTER MEISTER IM KÖNIGLICHEN KUPFERSTICK-KABINET ZU MÜNCHEN. Herausgegeben von W. SCHMIDT. Atlas folio, *with* 160 *plates containing* 234 *facsimiles; in* 8 *pts., as issued (pub.* £24.) *Munich*, 1884-93	12	0	0
These facsimiles of drawings by the old masters are wonderful in their resemblance to the originals. The following, amongst others, are represented: Dürer, Rembrandt, Wouverman, Ruisdael, Hobbema, Andrea Mantegna, Annibale Carracci, Claude, Boucher, Holbein, Chodowiecki, Ostade, Both, Salvator Rosa, Watteau, Van Dyck, Paul Potter, Michel-Angelo, Titian, Velasquez, Lucas van Leiden, Leonardo da Vinci, Giulio Romano, Tintoretto, Paul Veronese, Hans Burgmair, Rubens, Cuyp, the Poussins, Lely, and Greuze.			

Digitized by Google

£ s.

246 HOLME (C.). Modern Pen Drawings: European and American. 4to., *pp.* 216, *with numerous drawings, some on* JAPANESE VELLUM, *by* WALTER CRANE, ANNING BELL, F. S. CHURCH, C. HARDING, CARAN D'ACHE, OTTO FISHER, F. GAILLARD, H. MEUNIER, E. BURNAND, *and others, fully illustrating the development of the Art in Great Britain, America, France, Germany, Belgium, Denmark, Holland, Finland, and Switzerland; stamped vellum, gilt top* 1900-01 1 1

247 HOUBRAKEN AND VERTUE. The HEADS OF ILLUSTRIOUS PERSONS OF GREAT BRITAIN . . . with their Lives and Characters by T. Birch. 2 vols. in 1, impl. folio, 108 *portraits, fine original impressions; old calf, rebacked* 1743-51 9 9

248 ——— the same. 2 vols., impl. folio, BEAUTIFUL ORIGINAL IMPRESSIONS OF THE PORTRAITS; *handsomely bound in russia, with broad gilt tooled borders* 1743-51 17 17

An exceedingly fine large copy, from the library of the Earl of Jersey.

249 HOUGHTON GALLERY. A SET OF PRINTS ENGRAVED AFTER THE MOST CAPITAL PAINTINGS IN THE COLLECTION OF H.I.M. the EMPRESS OF RUSSIA, lately IN THE COLLECTION OF THE EARL OF ORFORD, AT HOUGHTON IN NORFOLK. 2 vols. in 1, atlas folio, *with* 2 *engraved titles and* 1 *dedication each containing a vignette, portraits of Catherine II and Sir Robert Walpole, and* 129 *superb line engravings and mezzotints, beautiful impressions,* SOME PROOFS BEFORE THE LETTERS, *with the full margins; splendidly bound in red morocco super extra, full gilt sides and back, gilt edges* 1788 72 0

The reprehensible practice, indulged in by certain dealers, of breaking up copies of this magnificent book for the sake of the separate prints, tends to make the complete work more and more valuable.

250 JACKSON (J.). A TREATISE on WOOD ENGRAVING, historical and practical. Roy. 8vo., *pp.* xvi, 749, *with more than* 300 *illustrations including the rare slip between pp.* 712-13; *half morocco* 1839 1 15

251 JOUBERT (F. E.). Manuel de l'Amateur d'Estampes. 3 vols., 8vo., *bds., uncut* *Paris*, 1821 0 10

252 KANN COLLECTION. GEMAELDE- SAMMLUNG DES HERRN RUDOLF KANN IN PARIS. TEXT VON W. BODE. 1 vol., atlas folio (plates), and 1 vol., folio (text), *with* 100 *splendid photogravures after pictures by Francois Boucher, Albert Cuyp, Gainsborough, Ghirlandajo, Greuze, Memling, Ostade, Paul Potter, Rembrandt, Rubens, Ruisdael, Jan Steen, Teniers, Watteau, and others; half brown Levant morocco* *Vienna*, 1900 45 0

253 LAIRESSE (G. de). The Art of Painting, in all its Branches, methodically demonstrated by Discourses and Plates, and exemplified by Remarks on the Paintings of the best Masters: and their Perfections and Oversights laid open. Translated by J. F. Fritsch. 4to., *with numerous plates; old calf* 1778 0 10

The plates ingeniously illustrate the various branches of art—perspective, anatomy, landscape, and portraiture.

254 LEJEUNE (T.). Guide théorique et pratique de l'Amateur de Tableaux. 3 vols., impl. 8vo., *with plates of signatures, monograms, etc.; half green morocco, gilt tops, uncut* *Paris*, 1863-65 0 18

Digitized by Google

£ s. d.

LINTON (W. J.). THE MASTERS OF WOOD-ENGRAVING. Large folio, *with coloured frontispiece (the St. Christopher of 1423) and innumerable facsimile-engravings, many on India paper; cloth (pub. £10. 10s)* 1889 2 12 6

In all, 600 copies were printed, each numbered and signed by the author. The volume is sumptuously illustrated, no work on the subject more so.

I. KNIFE-WORK—1, The Beginning of Engraving; 2, Saints and Playing-Cards; 3, The Block-Books; 4, Wood or Metal; 5, Jerome of Nurnberg; 6, Lutzelburger; 7, Altdorfer to Papillon. II, GRAVER-WORK—1, Before Bewick; 2, Bewick; 3, Clennell and Nisbet; 4, Branston and Thompson; 5, Aftermath; 6, In the Winter; 7, Chiaroscuro.

LIPPMANN (F.). ENGRAVINGS AND WOODCUTS BY OLD MASTERS (Sec. XV—XIX). 10 series, impl. folio, *with 500 superb plates in facsimile by the Imperial Press at Berlin; hf. bd.;* VERY RARE 1889-1900 52 10 0

This is the most wonderful collection of facsimiles ever made and forms a complete History of the Art of Engraving—both in metal and wood—illustrated by the finest examples. The reproductions are the finest ever produced by any process, especially in the case of mezzotints.

I shall shortly issue title-pages and systematic lists of plates for binding this book in five volumes.

LODGE (E.). PORTRAITS OF ILLUSTRIOUS PERSONAGES OF GREAT BRITAIN. Engraved from Authentic Pictures, in the Galleries of the Nobility, and the Public Collections of the Country. With Biographical and Historical Memoirs of their Lives and Actions. 4 vols., folio, *with 240 portraits on a larger scale than in the subsequent editions and engraved on copper instead of steel,* FINE IMPRESSIONS; *green morocco extra, broad borders of gold, gilt edges, with the bookplate of Robert Cutlar Fergusson of Craigdarroch* 1821-34 35 0 0

This magnificent publication cost the original subscriber £89. 15s.

It is impossible to speak in terms too high of this collection of portraits. No display of art can afford us more amusement and gratification. "It is impossible," says Sir Walter Scott, "to conceive a work which ought to be more interesting to the present age." Historical portraits are illustrations of history, and in this collection are comprised the noblest of our fathers as they lived, taken from the authentic paintings of their contemporaries.

"The folio is the only library edition, the plates of which were destroyed after publication. The plan is admirable, and the execution of it throughout is entitled to equal praise."—*Dibdin.*

——— the same. Third Edition. 12 vols. in 6, roy. 4to., LARGE PAPER, *with 240 fine portraits,* INDIA PROOFS; *a choice copy in red morocco extra, fully gilt backs* 1835 18 18 0

The plates in this edition are re-engraved on a reduced scale from those of the folio issue.

MADRID GALLERY. CUADROS EN EL REAL PALACIO Y EN EL MUSEO DE MADRID. Atlas folio, *a Series of 54 magnificent copper-engravings after pictures by Velazquez, Murillo, Ribera, Titian, Giulio Romano, Guido, Vandyck and others, by such engravers as Selma, Muntaner, Henriquez, Vasquez, Carmona, Ribera, etc.; half red morocco* *Madrid, etc.,* 1787-1858 24 0 0

This superb series of plates was never completed upon any settled

Digitized by Google

£ s.

plan so as to form a regular gallery, but it was to all intents and purposes the first Madrid Gallery. Some of the plates were engraved in Rome and Paris, probably as far back as 1770.

261 MAITRES (Les) ANCIENS et CONTEMPORAINS. Œuvres choisies dans les Musées et Collections particulières. Atlas folio, 6 *plates consisting of examples of Ingres, Boucher, Vibert, Ostade, Munkacsy, Rousseau; in a portfolio* *Bibliothèque des Beaux-Arts par E. Lièvre, Paris, Goupil* 1 1

262 MILITARY AND NAVAL EPISODES. PICTORIAL EPISODES IN THE LIVES OF THE GREAT CAPTAINS OF THE AGE, comprising a Commemoration of the four great Naval Victories, 1794-98. An ILLUSTRATED RECORD of IMPORTANT EVENTS in the ANNALS of EUROPE, etc., comprising FINE AND RARE PORTRAITS OF NELSON, WELLINGTON, KINGS GEORGE III, IV, AND WILLIAM IV, QUEENS CHARLOTTE, CAROLINE, VICTORIA, ADELAIDE, CHARLOTTE PRINCESS OF WALES, PITT, FOX, AND OTHER ENGLISH STATESMEN, NAPOLEON I, HIS FAMILY, GENERALS, etc., COLOURED VIEWS OF CONTINENTAL AND EASTERN CITIES, BATTLE SCENES, PAGEANTS, PROCESSIONS, EQUESTRIAN MILITARY COSTUMES, VIEWS IN SCOTLAND, RUSSIAN SLEDGE SCENES, MAPS, FACSIMILES, *etc., comprising in all nearly* 400 *illustrations*, MANY SCARCE, *mounted and bound in* 4 vols., atlas folio, *half morocco gilt* 1790-1815 150 0

263 MUNICH GALLERY. KÖNIGLICH BAIERISCHER GEMÄLDESAAL ZU MÜNCHEN UND SCHLEIFSHEIM. 2 vols., atlas folio, ORIGINAL ISSUE, 200 *superb lithographs by* STRIXNER, PILOTY, SELB, *and others; half green morocco, gilt tops, uncut* *Munich*, 1817-21 10 10

264 ——— the same. 2 vols., atlas folio, *a later issue, with* 204 *plates; half red morocco extra, gilt edges* 1817-36 7 10

265 MUSÉE FRANCAIS. RECUEIL DES TABLEAUX, STATUES et BAS-RELIEFS, qui composent la Collection Nationale, avec l'EXPLICATION des SUJETS, et des DISCOURS sur la PEINTURE, la SCULPTURE, et la GRAVURE, par S. C. CROZE-MAGNAN, VISCONTI et DAVID, publiée par ROBILLARD-PERONVILLE et LAURENT. 4 vols., 343 *plates*, 1803-9.——MUSÉE ROYAL, publié par H. LAURENT. 2 vols., 161 *plates*, 1816-18.—together 6 vols., atlas folio, PROOFS BEFORE LETTERS; *a very fine copy bound in 7 vols., original half binding, entirely uncut* 1803-18 57 10 0

266 ——— the same. 6 vols., atlas folio, *an extremely fine copy bound in* 9 *vols., russia extra, the sides panelled with red morocco, gilt edges* 1803-18 67 10 0

Proof copies of this magnificent series of engravings were issued to subscribers at 11,520 fr., or £460. 10*s*.

The work illustrates the matchless collection formerly gracing the Louvre, and combining nearly all the excellence of which the various countries on the Continent could boast in painting and sculpture. After the fall of Napoleon most of the best works of art were restored to their rightful owners.

Digitized by Google

	£	s.	d.
MUSÉE "NAPOLEON." GALERIE DU MUSÉE DE FRANCE, publiée par FILHOL, et redigée par LAVALLÉE. 10 vols., impl. 8vo., *with* 720 *plates, brilliant impressions; a very fine copy in red morocco extra, sides and backs richly tooled, gilt edges* *Paris*, 1814	12	12	0
——— the same. 10 vols., roy. 4to., LARGE PAPER, BRILLIANT PROOFS, *with a* NEARLY COMPLETE SET OF THE ETCHINGS; *red morocco extra, with joints, gilt edges* 1814	35	0	0

Copies on large paper and in the proof state are very scarce. The impressions are much superior to those of the ordinary state. This work consists of engravings of *all* the chief paintings concentrated in the Louvre by Napoleon, *before they were again dispersed.*

It is necessary to observe that this work is not a mere collection of prints, as it contains many luminous and masterly dissertations upon the style, excellence, and defects of the various schools of painting, lives of the most eminent painters, and finally a minute description of every painting, statue, etc., drawn up with extreme care and correctness.

MUTHER (R.). THE HISTORY OF MODERN PAINTING. 3 vols., roy. 8vo., *with numerous illustrations; cloth;* SCARCE 1895-96	5	0	0
NAGLER. DIE MONOGRAMMISTEN und diejenigen bekannten und unbekannten Künstler aller Schulen, welche sich zur Bezeichnung ihrer Werke eines figürlichen Zeichens, Initialen, etc., bedient haben. Bearbeitet von Dr. G. K. NAGLER. Fortgesetzt von Dr. A. ANDRESEN und C. CLAUSS. 5 vols. in 9, 8vo., *sd.* *München*, 1881	4	4	0
NATIONAL GALLERY OF SCOTLAND (PORTFOLIO of the). With a Preface by HIS GRACE THE DUKE OF ARGYLL. Impl. folio, *printed on Dutch Paper, with* 40 *pictures and portraits reproduced in photogravure and printed on* JAPANESE VELLUM; *in ornamental gilt vellum portfolio* 1903	10	10	0
ORLEANS (OR PALAIS ROYAL) GALLERY. GALERIE du PALAIS-ROYAL, gravée d'après les Tableaux des différentes Ecoles par J. COUCHÉ, avec une description par l'Abbé de FONTENAI. 3 vols., impl. folio, LARGE PAPER, 355 *superb engravings*, MOST BRILLIANT PROOF IMPRESSIONS BEFORE THE DESCRIPTIONS *were engraved under the plates, these descriptions being afterwards separately printed on silk paper and inserted in front of the plates to which they belong; very fine copy, having all the plates of the full size, red morocco extra, gilt edges, by C. Lewis* *Paris*, 1786-1808	75	0	0

It is one of very few large paper copies with the descriptions of the plates on tissue paper. This copy cost its last owner in 1886, £100. This fine gallery was particularly rich in paintings of the best French, Dutch, and Italian masters: Poussin, Le Brun, Santerre, Watteau, Clouet, Rembrandt, Rubens, Van Dyck, Mieris, Teniers, Breughel, Wouvermanns, Douw, Netscher, Vander Werff, Raphael, Titian, Michel Angelo, A. and L. Carracci, Guido Reni, Giulio Romano, Leonardo da Vinci, Paolo Veronese, Correggio, etc. Copies printed on India paper were issued much later, and have wretched impressions.

OTTLEY (H.). A Biographical and Critical Dictionary of Recent and Living Painters and Engravers. Impl. 8vo., *cloth* 1877	0	4	0

Forming a supplement to Bryan's "Dictionary of Painters and Engravers."

Digitized by Google

OTTLEY, *continued*:— £ s.

274 ——— (W. Y.). An INQUIRY into the ORIGIN and EARLY HISTORY of ENGRAVING, upon Copper and Wood, with an Account of Engravers and their Works, from the Invention of Chalcography by Maso Finiguerra, to the time of Marc Antonio Raimondi. 2 vols., 4to., *with numerous plates and woodcuts; half morocco neat, or, calf (repaired), with arms on sides* 1816 3 5

The illustrations, consisting of facsimiles of early specimens of engraving, include impressions of some of the actual blocks engraved by Dürer.

275 PHYSIOGNOMICAL PORTRAITS. ONE HUNDRED distinguished CHARACTERS, from undoubted ORIGINALS, engraved in the Line Manner by the most Eminent British Artists. 2 vols., roy. 4to., LARGE PAPER, INDIA PROOFS, *the text in French and English; a subscriber's copy in the* 10 *original pts.* 1822-23 5 0

This book is rare in the proof state. It is one of the most beautiful of the many beautiful collections of engravings issued about this time. Comprised are portraits of some of the most famous men in history, engraved by Corbould, E. and W. Finden, Warren, Charles Pye, and others, after paintings by Vandyke, Holbein, Raphael, Leonardo da Vinci, Sir Joshua Reynolds, Corregio, Sir Peter Lely, Hoppner, Titian, Michel Angelo, Sir Godfrey Kneller, Hogarth, etc.

276 PILKINGTON (M.). A General Dictionary of Painters; containing Memoirs of the Lives and Works of the most eminent Professors of the Art of Painting, from its revival in 1250, to the present time. New Edition, revised and corrected. 2 vols., 8vo., *half calf gilt* 1829 0 1

277 ——— the same. 2 vols., 8vo., *russia extra* 1829 0 1

278 POUGET fils. DICTIONNAIRE DE CHIFRES ET DE LETTRES ORNÉES à l'Usage de tous les Artistes. 4to., *with plates numbered* 1-207 *and two extra plates, comprising a marvellous number of Cyphers; calf neat* *Paris*, 1767 6

Twenty-one of the plates are absent in this copy.

279 PRAUN CABINET. DESSEINS des meilleurs PEINTRES D'ITALIE, D'ALLEMAGNE, et des PAYS-BAS, du CABINET de M. PAUL de PRAUN à Nuremberg. Atlas folio, *with* 48 *plates in chiaroscuro; hf. bd.* *Nuremberg*, 1780 3 16

The engravings are of the same size as the originals, and were executed by Prestel after Raphael, Corregio, Michel-Angelo, Dürer, Annibale Carracci, Andrea Mantegna, and others, mostly of the Italian school.

280 PROPERT (J. L.). A HISTORY OF MINIATURE ART. With NOTES on COLLECTORS and COLLECTIONS. Folio, *with* 23 *plates containing numerous figures; cloth;* VERY RARE 1887 22 10

281 ——— the same. Folio, *half green levant morocco extra, gilt top, by Rivière* 1887 24 0

This, the rarest and best book on the subject, contains not only reproductions of famous examples but information that could only be the result of much careful research. The author divides his work as follows: Missals and Illuminated Manuscripts—Miniature Art in England—Foreign Schools—Modelling in Wax—La petite Sculpture—Snuff-Boxes, etc.—Collectors and Collections.

282 REDFORD (G.). ART SALES. A HISTORY of SALES of PICTURES and other WORKS of ART. 2 vols., roy. 4to., *with* 19 *plates; cloth;* VERY RARE 1884 24 0

283 ——— the same. 2 vols., roy. 4to., *half green morocco extra, gilt tops* 1884 25 10

This extremely scarce book is of the utmost importance. It contains: "notices of the collections sold, names of owners, titles of pictures, prices and purchasers, arranged under the artists of the different schools in order of date."

Digitized by Google

£ s. d.

REYNST CABINET. VARIARVM IMAGINVM A *celeberrimis artificibus pictarum* CÆLATVRÆ ELEGANTISSIMIS TABVLIS REPRÆSENTATÆ . . . *AMSTELODAMI.*

Roy. folio, *a series of* 34 *plates*, PROOFS BEFORE LETTERS, *the Virgin and Child* IN TWO STATES ; *a very fine copy in calf;* EXCESSIVELY RARE *Amsterdam, about* 1650-61 20 0 0

When the title-page of this Gallery was engraved (about 1665), the plates had probably been in course of production for fifteen years or more. They are by Jan Lutma, Visscher, Theodor Matham, Van Daalen, Vermeulen, and Falck; and are magnificent specimens of engraving, especially in these brilliant unlettered engravers' proofs. Some of the plates are etched by a peculiar process, called "au maillet" by its inventor, Jan Lutma.

The Reynst Cabinet, collected by Gerard Reynst, of Amsterdam, partly in England, partly on the Continent, contained some of the rarest and best pictures of the Old Masters.

SMITH (J.). A CATALOGUE RAISONNÉ of the WORKS of the most eminent DUTCH, FLEMISH, and FRENCH PAINTERS. 9 vols., roy. 8vo., *bds., uncut* 1829-42 47 10 0

——— the same. 9 vols. in 5, roy. 8vo., *calf gilt* 1829-42 50 0 0

VANDERPOEL (E. M.). COLOR PROBLEMS. A Practical Manual for the Lay Student of Color. 8vo., *pp.* XV *and* 137, *with* 117 *coloured plates and* 3 *transparencies* (2 *coloured*) *in pocket; cloth* 1902 1 1 0

A great deal will be found in these pages that will be of practical service, particularly to those who have not been able to read the works of Chevreuil, Von Bezold, Rood, Church, and others.

VIENNA GALLERY. THEATRUM ARTIS PICTORIÆ quo TABULÆ depictæ quæ in CÆSAREÂ VINDOBONENSI PINACOTHECA servantur leviore cælaturâ æri insculptæ exhibentur àb A. J. de PRENNER. Folio, 2 *ll. of engraved titles and preface, and* 160 *beautiful plates, fine impressions; crimson morocco extra, gilt edges;* EXTREMELY RARE *Vienna*, 1728-33 12 12 0

A gallery of the greatest rarity. The prints in the fourth part are inlaid, but no copy has appeared for public sale in London for a considerable time. Copies which have occurred for sale have nearly always been imperfect.

——— GALERIE IMPÉRIALE-ROYALE AU BELVÉDÈRE À VIENNE. D'après les Dessins de S. de PERGER, gravée par différents Artistes; avec un Texte explicatif critique et historique sur chaque Object. Publiée par C. HAAS. 4 vols., 4to., *with* 240 *plates, early impressions; a fine copy in green morocco extra, gilt edges, with a red morocco panel, enclosing the letter* ℞, *on sides* *Vienna and Prague*, 1821-28 8 10 0

The Belvedere Gallery, in addition to containing choice examples of all the great painters, has many fine specimens of the work of the older and little known masters. It is particularly rich in specimens of the Flemish and Dutch schools.

——— DIE KAISERL. KÖNIGL. GEMÄLDE-GALERIE IN WIEN. Radirungen von WILLIAM UNGER. Text von CARL LÜTZOW. Atlas folio, *with* 100 *full-plate etchings and nearly* 100 *etchings in the text*, INDIA PROOFS BEFORE LETTERS; *in* 25 *pts., as issued* *Vienna*, 1886 21 0 0

The name of the engraver is a sufficient guarantee for the quality of the etchings, which are after masterpieces by Holbein, Titian, Ruysdael, Rembrandt, Rubens, Velasquez, Giorgione, Teniers, Paul Veronese, Van Dyck, Snyders, Correggio, Murillo, Annibale Carracci Hobbema, Franz Hals, Tintoretto, Van Mieris, Andrea Mantegna, Van Eyck, Poussin, Dürer, Gerard Dow, Wouverman, Andrea del Sarto, and other great masters. Altogether no more beautiful work of a similar kind exists.

Digitized by Google

VIENNA GALLERY, *continued:—* £ s.

291 ——— THE MASTERPIECES OF THE IMPERIAL GALLERY AT VIENNA. With Accompanying Letterpress by S. A. STRONG. 12 pts., atlas folio, VAN GELDER HAND-MADE PAPER, *with* 122 *superb photogravures, directly reproduced from the originals; in morocco portfolio* *Berlin*, 1903-[1904] 75 0

The treasures of the Vienna Gallery (known for many years by the name of the Belvedere Gallery) owe their place to the love and patronage of Art traditional with the Imperial House of Hapsburg. The bonds of friendship existing between Maximilian I. and Albert Dürer, and between Charles V. and Titian, are well known to everyone acquainted with the biography of these artists. So it came that some of the most magnificent paintings by Dürer—whose paintings are so rare—and some of the finest Titians, have gone to Vienna. A great many of the most exquisite pieces have been further added from the collection which the Emperor Rudolph II. formed in his palace at Prague, and from that which was with careful choice brought together by the Archduke Leopold Wilhelm during the years when he resided in Brussels as governor-general of the Spanish Netherlands. Both princes collected with rare discernment, so that the Vienna Gallery now possesses priceless gems covering all schools of Art. The selection made from this treasure-house for the purpose of reproduction gives the choicest of the choice, and the great masters of Art—Titian, Holbein, Rubens, Van Dyck, Velasquez, Rembrandt—are each represented by a considerable number of superb masterpieces.

"The plates," says the "Magazine of Art," come very near to the finest mezzotints, and they have the inestimable advantage of a degree of *faithfulness to the original works* to which no mezzotint ever could attain."

WALLACE COLLECTION—*see* No. 89

292 WHEATLEY (H. B.). Historical Portraits. Some Notes on the Painted Portraits of Celebrated Characters of England, Scotland, and Ireland. 8vo., *pp.* xii, 276, *with frontispiece in photogravure, and* 70 *portraits; cloth* 1897 0 10

293 WHITMAN (A.). MASTERS OF MEZZOTINT; the Men and their Work. 4to., *with* 60 *full-page illustrations; cloth;* SCARCE 1898 6 6

294 ——— the same. Folio, LARGE PAPER, *with the plates printed by hand on* JAPANESE VELLUM; *half parchment, uncut* 1898 12 12

Of this special edition, only 50 numbered copies were issued.

Until the publication of this comprehensive work, no consecutive account of the rise and progress of mezzotint engraving had been satisfactorily carried out. The book is the best on the subject.

295 ——— The PRINT COLLECTOR'S HANDBOOK. Roy. 8vo., *pp.* 152, *with frontispiece, and* 80 *illustrations; cloth* 1901 1 1

296 WITT (R. C.). How to Look at Pictures. 8vo., *pp.* xviii, 173, *with* 35 *full-page photographic illustrations; cloth gilt* 1902 0 5

2. British School

297 BAILLIE (Captain). [ENGRAVINGS AFTER PAINTINGS AND DRAWINGS BY THE GREATEST MASTERS]. 2 vols. in 1, impl. folio, *consisting of* 113 *engravings by Baillie, comprising etchings, line engravings, and mezzotints,* MOSTLY EARLY PROOFS, *some in two or more states, the whole neatly inlaid or mounted, with the Tables of Contents to each volume; old russia* 1771 *and after* 21 0

Digitized by Google

	£	s.	d.

BARLOW (F.). ENGRAVED WORKS.

MULTÆ et DIVERSÆ AVIUM SPECIES varijs Formis et pernaturalibus Figuris per FRA: BARLOW Anglum. Curâ ac Sumptibus P. TEMPEST delineatæ incisæ ac typis editæ. 1694. *Engraved title, dedication to the Earl of Lauderdale, and* 13 *double plates engraved by E. Cooper* 1694

DIVERSÆ AVIUM SPECIES. Studiosissime ad Vitam de lineatæ, per FRA. BARLOW . . . Cura ac Sumptibus P. TEMPEST . . . MDCLXLVI. *Engraved title and* 28 *plates engraved by Tempest, Cooper and I. Simon* 1696

DIVERSÆ AVIUM SPECIES studiosissime ad Vitam delineateæ per FRA: BARLOW . . . *Engraved title by Cooper and* 13 *plates by W. Hollar* *n. d.*

VARIÆ QUADRUPEDUM SPECIES, accuratissime delineatæ per FRANCISCUM BARLOW . . . *Engraved title by E. Cooper and* 15 *plates engraved by Hollar, Gaywood, Tempest, and Cooper* *n. d.*

SEUERALL WAYES of HUNTING, HAWKING, and FISH=ING, according to the English Manner invented by FRANCIS BARLOW. Etched by W. HOLLAR, and are to be sould, by Iohn Overton, at the White Horse, without Newgate, London . . . *Engraved title and* 12 *plates* *n. d.*

— the above rare pieces in 1 vol., sm. folio, BRILLIANT ORIGINAL IMPRESSIONS, some BEFORE THE INSCRIPTIONS; *green morocco, gilt edges* *v. d.* 52 10 0

An exceedingly rare collection, all in early states. The complete series of Hollar's Sports is particularly uncommon.

BARNARD (G.). The Theory and Practice of Landscape Painting in Water-Colours. Impl. 8vo., *with illustrations in the text and* 30 *coloured plates; red morocco extra* 1858 0 17 6

—— Drawing from Nature: a Series of progressive Instructions in Sketching, with Examples from Switzerland and the Pyrenees. Roy. 8vo., *with* 18 *plates* (2 *coloured*), *and numerous woodcuts; cloth* 1865 1 1 0

BATE (P. H.). THE ENGLISH PRE-RAPHAELITE PAINTERS, their ASSOCIATES and SUCCESSORS. 4to., *pp.* xvi, 126, *with* 7 *fine photogravures, and numerous full-page photographic illustrations of the masterpieces of forty-three of the most eminent artists; cloth gilt* 1899 2 2 0

—— the same. Second Edition. Post 8vo., *pp.* xix, 124, *with numerous plates, including several photogravures; cloth, gilt top* 1901 0 7 6

The following are the names of some of the artists represented:—Sir Edward Burne-Jones, Sir J. E. Millais, John Brett, Ford Madox Brown, W. Holman Hunt, Frederick Sandys, Walter Crane, G. D. Leslie, Cayley Robinson, Dante Gabriel Rossetti, Elizabeth Eleanor Rossetti, Lucy Rossetti, James Tissot, Spencer Stanhope, Marie S. Stillman, Sir Noel Paton, Henry Moore, Val C. Prinsep.

BEWICK (T.). A GENERAL HISTORY OF QUADRUPEDS. The Figures engraved on Wood by BEWICK. 8vo., FIRST EDITION; *a very tall and fine copy in green morocco extra, gilt edges* *Newcastle*, 1790 10 10 0

—— HISTORY OF BRITISH BIRDS. The Figures engraved on Wood by BEWICK. 2 vols., 8vo., FIRST EDITION; *mottled calf* *ibid.*, 1797-1804 2 8 0

—— A GENERAL HISTORY of QUADRUPEDS. Fifth Edition. 1807.—A HISTORY of BRITISH BIRDS. [Third Edition]. 2 vols., 1809.—together, 3 vols. in 2, 8vo., *half calf* *ibid.*, 1807-09 1 10 0

Digitized by Google

BEWICK, *continued*:— £ s.

304 ——— SELECT FABLES; with Cuts, designed and engraved by T. and J. BEWICK, and others, previous to the year 1784: together with a Memoir; and a descriptive Catalogue of the Works of Messrs. BEWICK. Roy. 8vo., LARGE PAPER; *half calf* *ibid.*, 1820 3 0

305 ——— the same. Impl. 8vo., LARGEST PAPER, *a* SPECIAL COPY *having many fine additional illustrations inserted; old blue morocco extra* 1820 18 10

306 ——— COLLECTED WORKS. LARGEST IMPERIAL PAPER

FABLES of ÆSOP. *First Edition* 1818
SELECT FABLES. *First Edition* 1820
QUADRUPEDS. *Seventh Edition* 1820
BIRDS. 2 vols., *Fifth Edition* 1821

——- together, 5 vols., impl. 8vo., *with beautiful early impressions of the woodcuts; calf gilt* (*very neatly repaired*), *gilt edges, with general titles dated* 1822 1818-20 28 0

Copies of Bewick's works in the largest state are extremely scarce. It will be noticed that of the four works composing this set two are of the first edition.

307 BAYLISS (Sir Wyke). Five Great Painters of the Victorian Era. Leighton, Millais, Burne-Jones, Watts, Holman Hunt. 8vo., *pp.* vii, 160, *with* 22 *full-page illustrations; cloth* 1902 0 8

308 BLAKE (William). WORKS, poetical, symbolic, and critical. By EDWIN JOHN ELLIS and WILLIAM BUTLER YEATS. 3 vols., roy. 8vo., *with portrait and* 290 *facsimiles; cloth gilt* 1893 3 3

309 ——— the same. 3 vols., 4to., LARGE PAPER; *half morocco extra* 1893 4 14

"'On the day of his death,' quotes Gilchrist, the Biographer of William Blake, 'he composed and uttered songs to his Maker, so sweetly to the ear of his Catherine that, when she stood to hear him, he, looking upon her most affectionately, said: "My beloved! they are *not mine*. No! they are *not mine!*"' It is interesting to find, in the splendid 'Works of William Blake,' by E. J. Ellis and W. B. Yeats (just published by Mr. Bernard Quaritch), that Blake often extemporized music to his songs in the freedom of social life: 'We would give much now for a single note of these melodies. It is said that musicians were present who actually took down the airs, but valuable as the merest scraps of such records would be to-day, they must be considered as hopelessly lost. One result remains at least. The reader of Blake's mystic poems is able to believe that, when he finds music spoken of, it is not alluded to for mere literary effect. Blake was really what too many poets are called by mere courtesy and conventionality—a bard. He himself claimed the title. The talent never left him. It was his last source of happiness on his death bed. Time must tell whether the records of Blake's extemporized music are 'hopelessly lost.' There is no need to despair. What would one give for a few phrases of song from the wonderful man who wrote, in a barren age of English poetry, 'The Songs of Innocence and Experience'?"—JOSEPH BENNETT, in an article "Music of the Day."—*Daily Telegraph*, February 4th, 1893.

"William Blake, artist and mystic, neglected and misunderstood in his life, and never fully interpreted since his death, seems now at last likely to obtain his proper measure of appreciation and interpretation. As we shall take another opportunity of examining at length the very elaborate and beautiful work, in three volumes, entitled 'The Works of William Blake, Poetic, Symbolic, and Critical, Edited, with Lithographs of the Illustrated "Prophetic Books" and a Memoir, by Edwin John Ellis and William Butler Yeats' (Bernard Quaritch), we may content ourselves for the present with recording its appearance and saying that, in the opinion of its editors, 'it is now within the competence of anyone to prove for himself not only that Blake never wrote a page without a distinct meaning, but to perceive the place of every symbolic utterance as an ordered portion of a great mythic system. This not only removes from the path of every reader of poetry a difficulty that threatened to remain for ever; it replaces it by a new pleasure. What was supposed to be the confusion of a disordered mind is seen to be an instrument of thought which no mind can employ without feeling delight and obtaining strength.' This is a large claim, and, for the present, we must be content to record it without attempting to criticize it."—*Times*, January 19th, 1893.

"It only remains to be added that these handsome volumes are indispensable to the library of every student of one of the most inspired of English poets, and that they will serve no mean purpose if they compel other readers besides myself to feel humbled in the dust by their inability even to conceive the empyrean in which Blake habitually dwelt."—*Review of Reviews*, February 15th, 1893.

Digitized by Google

,—*continued* :— £ s. d.

—— THE COMPLAINT, AND THE CONSOLATION; OR NIGHT THOUGHTS, by E. YOUNG. Folio, 43 *large engraved designs by* WILLIAM BLAKE, *fine early impressions; half morocco*, UNCUT 1797 6 16 6

—— TRIUMPHS OF TEMPER. By W. HAYLEY. Twelfth edition. 12mo., *with* 6 *plates engraved by Blake after Maria Flaxman; green morocco* · *Chichester*, 1803 1 10 0

—— ILLUSTRATIONS OF THE BOOK OF JOB. Folio, *engraved title and* 21 *plates*, ORIGINAL IMPRESSIONS; *bds., uncut, with label* 1825 10 10 0

I paid for the original drawings of this wonderful book £5600.

—— A BREACH IN A CITY. MORNING after the BATTLE. AN ORIGINAL WATER-COLOUR DRAWINGS. 19 inches by 16 30 0 0

—— SATAN'S TRIUMPH OVER EVE. AN ORIGINAL WATER-COLOUR DRAWING, varnished and framed as an oil painting. 21 inches by 16 40 0 0

—— THE BOOK OF AHANIA. Impl. 8vo., 5 *pp., the title and tail-piece being facsimile designs in colours; sd.* [1892] 0 10 0

Fifty copies were reprinted from the only known example.

Muir was unable to include this in his series of facsimiles, he having had no original to work from.

—— THE SONGS OF INNOCENCE AND EXPERIENCE. With an Introduction by EDWIN J. ELLIS. 2 pts. in 1 vol., 4to., 54 *pp. coloured by hand under the direction of Mr. Ellis, after the famous Hamilton Palace copy; half morocco;* VERY SCARCE 1893 10 10 0

Only 50 copies were produced.

—— the same. 4to., *the uncoloured issue; cloth* 1893 0 10 0

—— Little Engravings Classic and Contemporary. William Blake. Being all his Woodcuts photographically reproduced in Facsimile. With an Introduction by Lawrence Binyon. 4to., *printed on hand-made paper, with numerous illustrations; bds., vellum back* 1902 0 5 0

—— Life, with Selections from his Poems and other Writings. By A. GILCHRIST. 2 vols., 8vo., SECOND EDITION, *with numerous facsimiles by W. J. Linton and in photo-lithography, also with a few of Blake's original plates; half green morocco, fully gilt backs, gilt tops*, UNCUT 1880 2 10 0

BOYDELL (J.). A COLLECTION OF PRINTS, ENGRAVED AFTER THE MOST CAPITAL PAINTINGS IN ENGLAND, with a Description of each Picture in English and French. 2 vols., atlas folio, *very fine impressions of the* 116 *engravings by Bartolozzi, Boydell, Woollett and other eminent engravers; plates*, 3, 4, 5, 6, 10, 11, *and* 19 *of the second volume in two states; old English red morocco, borders of gold, rough gilt edges* 1769-72 25 0 0

—— SHAKESPEARE GALLERY: A COLLECTION OF PRINTS FROM PICTURES PAINTED BY EMINENT ARTISTS TO ILLUSTRATE THE DRAMATIC WORKS OF SHAKESPEARE. 2 vols., atlas folio, *with* 100 *plates, including portraits of George III and Q. Charlotte and Shakespeare, with* A DOUBLE SET OF THE PLATES, OPEN LETTER PROOFS AND ETCHINGS, *the duplicate of the Seven Ages mounted; purple morocco extra, with broad gilt double ornamental borders, gilt edges* 1803 125 0 0

Digitized by Google

£

322 BRITISH MUSEUM. CATALOGUE of PRINTS and DRAWINGS. I: POLITICAL and PERSONAL SATIRES, 1320-1770, by F. G. STEPHENS, and E. HAWKINS. 4 vols. in 5, roy. 8vo., *cloth* (*pub.* £6. 7*s*) 1870-83 2

This Catalogue comprises descriptions, historical and biographical explanations, measurements, and other details of 4838 Satirical Prints and Drawings in the British Museum. Vols. II, III, and IV have each a long introduction.

323 ——— REPRODUCTIONS of PRINTS. Part IX. Specimens of Line-Engraving by the earliest Masters working in England (about 1545-1695). Impl. folio, 18 *plates* 1900 2

324 BUNBURY (H.). A COLLECTION OF ORIGINAL ENGRAVINGS, HUMOROUS and SERIOUS, including Lumps of Pudding (5 *tinted plates, etched by W. Heath*); Arabian Nights (6); Gleaners (2); Love and Jealousy; Parting of Hotspur; Gardens of Carlton House; Misery; Fred. Zimmermann and Adelaide (2); Atalanta; The Deserter; Henry and Emma; Affliction; A Tale of Love; The Village Ale-House; Sketch at Portsmouth; Expectation; Death of the Count de Peltzer; Dancing Bear; Savoyards; Morning Employments; The Country Club; A Riding-House; Kitchen of a French Posthouse; A Barber's Shop; A Tour to Foreign Parts; Conversazione; A Smoking Club; Pot Fair; Cambridge; Shakespearian Subjects (18); View of the Point Neuf; Richmond Hill; Hyde Park, 1780 (*large folded plate*); The Battle of the Cataplasm and The Damnation of Obadiah (from Sterne); Morning, Newmarket; A College Gate; and two other large Plates without titles; in all, 67 SCARCE PLATES, MOSTLY IN EARLY STATES, *mounted in* 2 vols., atlas folio, *and bound in russia gilt* 1777 *etc.* 52

325 ——— TWENTY-TWO PLATES, ILLUSTRATIVE OF VARIOUS INTERESTING SCENES, IN THE PLAYS OF SHAKESPEARE. Impl. folio, *fine impressions of the plates, half levant morocco, gilt top* [1792-96] 9

This fine series of engravings by Bartolozzi, Tomkins, Cheeseman, Meadows, and others, after Bunbury's drawings, is a worthy companion to Boydell's grand work.

326 BURKE (J.). The Portrait Gallery of Distinguished Females, including Beauties of the Courts of George IV. and William IV. 2 vols., impl. 8vo., *with* 72 *fine engraved portraits; a large and tall copy in diced calf* 1833 0

327 BURNE-JONES (Sir EDWARD). THE WORK OF EDWARD BURNE-JONES. Atlas folio, 91 *magnificent reproductions; green morocco* (*pub.* 100 *guineas*) *about* 1900 6

The most superb monument of any modern painter. Only 200 copies were printed.

Digitized by Google

IE-JONES, *continued* :— £ s. d.

——— THE WORKS OF GEOFFREY CHAUCER NOW NEWLY REPRINTED. Folio, *with* 87 *woodcut illustrations by Sir Edward Burne-Jones and numerous woodcut borders and initial letters by William Morris; bds., as issued;* VERY SCARCE *Kelmscott Press*, 1893 75 0 0

The most important achievement of the Kelmscott Press.

——— The Beginning of the World. Twenty-five Pictures by Edward Burne-Jones. Sm. folio, *pp.* 23, *with* 25 *illustrations; bds., uncut* *Chiswick Press*, 1902 0 7 6

CAMBRIDGE. GRADUS ad CANTABRIGIAM; or New University Guide to the Academical Customs, and Colloquial or Cant Terms peculiar to the University of Cambridge; observing wherein it differs from Oxford. To which is affixed, a Tail-piece; or, the Reading and Varmint Method of proceeding to the Degree of A.B. By a Brace of Cantabs. 8vo., *with portrait of "Jemmy Gordon" and* 6 *coloured plates of Costume, "Town and Gown," etc.; half calf;* VERY SCARCE 1824 1 12 6

CLERK (J.). A SERIES of ETCHINGS chiefly of VIEWS in SCOTLAND, 1773-1779. With additional Etchings and Facsimiles from his Drawings. Roy. folio, *with portraits and numerous engravings on* 56 *plates; hf. bd.* *Edinburgh, Bannatyne Club*, 1855 3 3 0

COLE (TIMOTHY). OLD ENGLISH MASTERS engraved by T. COLE. With Historical Notes by JOHN C. VAN DYKE, and Comments by the Engraver. Roy. 8vo., *pp.* xiv, 223, *with* 48 *fine wood engravings after the works of* 18 *artists; cloth gilt* *New York*, 1902 2 2 0

——— the same. EDITION DE LUXE, *printed on* VAN GELDER HAND-MADE PAPER *at the* DE VINNE PRESS, *with* 2 PORTFOLIOS, *containing a* SUPERB PROOF OF EACH ENGRAVING PRINTED ON JAPAN SILK TISSUE PAPER, *signed by both the* ENGRAVER *and* PRINTER, *each mounted in a wrapper of* JAPANESE VELLUM; *art canvas gilt, uncut* 1902 31 10 0

The EDITION DE LUXE consists of 150 copies, of which *only forty* are offered for sale in this country, the remainder having been reserved for America.

Mr. Timothy Cole is universally accepted as one of the best, if not the best, living exponent of the beautiful art of engraving on wood. The following is a list of the artists represented:—HOGARTH, REYNOLDS, GAINSBOROUGH, WILSON, LAWRENCE, MORLAND, LANDSEER, COTMAN, ROMNEY, BEECHEY, HOPPNER, RAEBURN, OPIE, CROME, LESLIE, WILKIE, CONSTABLE, TURNER.

CONSTABLE (J.). ENGLISH LANDSCAPE SCENERY. A SERIES of FORTY MEZZOTINTO ENGRAVINGS on STEEL. Folio, *good impressions; half morocco* 1855 2 2 0

Many of these plates were, here, issued for the first time.

——— CONSTABLE AND HIS INFLUENCE ON LANDSCAPE PAINTING. By C. J. HOLMES. Impl. 4to., *pp.* xiv, 252, *with more than* 77 *very fine photogravure plates; cloth* 1902 5 5 0

——— the same. Impl. 4to., JAPANESE VELLUM, *with an* EXTRA SET *of the full-page illustrations* 1902 15 15 0

COTMAN (J. S.). LIBER STUDIORUM; a Series of Sketches and Studies. Roy. folio, *with* 48 *etchings; half red morocco* 1838 2 5 0

The greater part of these etchings were executed in the manner termed "soft ground." They consist of landscape studies and original compositions for the use of art students.

Digitized by Google

£

339 COSWAY (RICHARD) CATALOGUE OF A COLLECTION OF MINIATURES BY RICHARD COSWAY, R.A., and contemporary Miniaturists. Illustrated by Photographs of the Originals, in the Possession of E. JOSEPH. Folio, *with 27 plates* MOUNTED ON THICK CARDBOARD ON LINEN GUARDS, *one of the illustrations cut out and replaced; half polished crimson morocco extra, gilt edges, by Riviere*
Privately printed, 1883 22

340 ——— the same. Folio, *half morocco, gilt top* 1883 25

341 ——— the same. Folio, *half yellow morocco extra, gilt edges, by Leighton; presentation copy to L. Propert with Joseph's autograph and Propert's ex-libris designed bg Aubrey Beardsley* 1883 27

About 25 copies of this work were produced, none of which were for sale.

342 ——— RICHARD COSWAY, R.A., and his WIFE and PUPILS: Miniaturists of the Eighteenth Century. By G. C. WILLIAMSON. Sm. folio, *with 100 illustrations in photogravure and collotype; cloth;* RARE 1897 8

343 ——— the same. Folio, LARGE PAPER 1897 13

Only 350 copies were issued, of which 100 were on large paper.

344 CRANE (WALTER). Of the Decorative Illustration of Books Old and New. Second Edition. Post 8vo., *pp.* xiv, 337, *with numerous illustrations; cloth* *Chiswick Press*, 1901 0

345 ——— THE ART OF WALTER CRANE. By P. G. KONODY. Sm. folio, *pp.* xiii, 148, *with 8 photogravures, 16 coloured plates, and 150 other illustrations including Paintings, Wall-Paper Designs, Book Illustrations, Decorative Work, Studies, etc., representing all sides of the Artist's work; cloth gilt* 1901 3

346 ——— the same. Folio, LARGE PAPER, *printed throughout in red and black on Arnold hand-made paper; cloth* 1902 6

The cover, title-pages, and end-papers have been specially designed by Mr. Walter Crane.

Only 100 Large Paper copies were printed.

347 CRONIN (W. V.). A HANDBOOK of ENGLISH and FRENCH MINIATURE PAINTERS. Impl. 8vo., *with 50 representative collotype illustrations and a record of Sales of Miniatures with Prices obtained* *In the Press* 1

348 CRUIKSHANK. THE BATTLES OF NAPOLEON I. *24 coloured plates engraved by* GEORGE CRUIKSHANK *after French Artists, with full-length portraits of the Duc de Reichstadt and Marie-Louise by Cruikshank, published by J. Cumberland*, 1823.—BATTLES OF THE BRITISH ARMY IN THE NAPOLEONIC WARS, 1799-1815. *38 coloured plates after W. Heath by Sutherland, etc.;—the whole neatly mounted on thick paper, and bound in one vol. folio, half mottled calf extra, gilt top* 1823 21

349 ——— LIFE IN LONDON; or the Day and Night Scenes of Jerry Hawthorn, Esq. and his elegant Friend Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their Rambles and Sprees through the Metropolis. By PIERCE EGAN. Roy. 8vo., *with woodcuts and 36 coloured plates by* I. R. *and* G. CRUIKSHANK; *a fine clean copy in the original calf* 1821 8

350 ——— POINTS OF HUMOUR; illustrated by the Designs of GEORGE CRUIKSHANK. 2 pts. in 1 vol., roy. 8vo., *with woodcuts and 20 coloured plates; a fine copy in polished blue morocco extra* 1823-4 8

Digitized by Google

£ s. d.

DALZIEL (The BROTHERS). A Record of Fifty Years' Work in Conjunction with many of the most Distinguished Artists of the Period, 1840-1890. 4to., *pp.* 376, *with* 150 *pictures by, and many autograph letters from*, LORD LEIGHTON, SIR J. E. MILLAIS, SIR E. J. POYNTER, HOLMAN HUNT, DANTE G. ROSSETTI, SIR JOHN TENNIEL, SIR E. BURNE-JONES, JOHN RUSKIN, *and many others; cloth* 1901 1 1 0

DETMOLD (M. and E.). SIXTEEN ILLUSTRATIONS OF SUBJECTS FROM KIPLING'S "JUNGLE BOOK." Impl. folio, *the* 16 *coloured illustrations* (10 × 12 *ins.*) *enclosed in cardboard mounts; in cloth portfolio* 1903 5 5 0

D'OYLY (Sir C.). BEHAR AMATEUR LITHOGRAPHIC SCRAP BOOK. *Title within border, and* 28 *lithographs of Miscellaneous Subjects, Portraits, Views in the Neighbourhood of Dacca, Barrackpore, etc.* *Behar Lithographic Press* [1828]

INDIAN SPORTS, by Sir C. D'OYLY. No. I. *Title within border, and* 12 *lithographs depicting Pig-sticking and other Indian Sports* *ibid.*, [1828]

INDIAN SPORTS, by Sir C. D'OYLY. No. 2. *Title within border, and* 12 *lithographs depicting Tiger Shooting, Deer Hunting, Wild-Fowl Shooting, etc.* *ibid.*, [1829]

ORIENTAL ORNITHOLOGY, by C. W. SMITH and Sir C. D'OYLY. *Lithographed title (a picture in a frame) and* 12 *beautiful coloured plates of typical Indian Birds, with backgrounds introducing Views* *ibid.*, 1829

INDIAN DEAD GAME, by C. W. SMITH and Sir C. D'OYLY. 6 *beautiful coloured plates*, PROOFS *ibid.*, 1830

COSTUMES OF INDIA, by Sir C. D'OYLY. *Title within border, and* 12 *coloured plates* *ibid.*, 1830

—— together 6 vols., oblong folio, *each plate mounted separately on thick plate paper; in the original wrappers;* EXTREMELY RARE *Privately printed*, 1829-30 15 15 0

These works having been printed at Sir Charles's private press at Patna, and circulated among a small circle of personal friends, are of great rarity. The copies that remained in India have long since been destroyed. The above is one of the few series that reached England, and thus had a chance of being preserved. It is throughout in fine condition.

ENGLEHEART (GEORGE). 1750-1829. Miniature Painter to George III. By G. C. Williamson and Henry L. D. Engleheart. 4to., *pp.* xv, 176, *with facsimiles, numerous miniature portraits, and other illustrations including several photogravures; cloth* 1902 1 12 0

——— the same. 4to., *the* LARGE PAPER EDITION DE LUXE, *with* 2 *extra plates, and* 10 ILLUSTRATIONS MAGNIFICENTLY HAND-PAINTED BY MINIATURE PAINTERS, IN EXACT FACSIMILE OF THE ORIGINALS, *under the direction of* J. H. L. HYATT; *art canvas* *Privately printed*, 1902 31 10 0

This issue is limited to 53 copies. The book will not be reprinted. The artist's will is here reproduced in full, together with the complete list of his works, and the names of persons who sat to him.

EVELYN (JOHN). SCULPTURA: | OR THE | HISTORY, and ART | OF | CHALCOGRAPHY | AND | Engraving in Copper. | WITH | An ample enumeration of the moſt re | nowned Maſters, and their Works. | To which is annexed | A new manner of Engraving, or *Mezzo Tinto*, | communicated by his Highnefs *Prince Rupert* | to the Authour of this Treatiſe. | (*Here a copperplate design embodying Evelyn's arms, motto, and monogram, followed by a quotation from Exodus, occupying* 3 *lines*) LONDON, |

Digitized by Google

£ s.

Printed by *J. C.* for *G. Beedle*, and *T. Collins*, at the Middle- | Temple Gate, and *J. Crook* in St. *Pauls* Church-yard. 1662. |

12mo., FIRST EDITION, *with engraved title and plate, and a fine original impression of the* VERY RARE MEZZOTINT HEAD *by* PRINCE RUPERT; *old English red morocco extra, gilt edges* 1662 15 0

357 FAGAN (L.). HISTORY OF ENGRAVING IN ENGLAND. Atlas folio, *with* 103 *reproductions of examples of the work of famous English Engravers; in portfolios* 1893 18 0

The following are represented: Remigius Hogenberg, Renold Elstracke, William Rogers, Crispin van de Passe, Simon van de Passe, Francis Delaram, John Payne, William Marshall, Robert Vaughan, William Faithorne, Richard Gaywood, David Loggan, Prince Rupert, William Sherwin, Robert White, George Vertue, John Faber, William Hogarth, Luke Sullivan, James McArdell, Sir Robt. Strange, Edward Fisher, John Finlayson, William Woollett, William Wynn Ryland, Valentine Green, James Watson, Richard Earlom, Robert Dunkarton, William Dickinson, William Sharp, J. K. Sherwin, John Raphael Smith, William Blake, Francis Howard, Thomas Cheesman, Peltro William Tomkins, Samuel William Reynolds, Francis Engleheart, Abraham Raimbach, Charles Heath, Richard Golding, William Finden, Edward Francis Finden, William Emson, John Henry Robinson, Robert Graves, James Ward, George Thomas Doo, Samuel Cousins, John Burnett, and James Mitchell.

358 FLAXMAN (G.). LA DIVINA COMEDIA DI DANTE ALIGHIERI. Oblong sm. folio, *with engraved title, frontispiece to "Il Paradiso," and* 109 *plates engraved by Piroli; vellum* *Rome*, 1802 1 18

359 ——— CLASSICAL COMPOSITIONS, comprising the Iliad and Odyssey of HOMER, and the Tragedies of ÆSCHYLUS, engraved at Rome by Piroli; and the Theogony, and Works and Days of Hesiod, engraved by W. BLAKE. Folio, *with* 141 *superb designs in outline; morocco extra, elaborately tooled, gilt edges* 1870 3 0

360 FOSTER (J. J.). BRITISH MINIATURE PAINTERS and their WORKS. 4to., *with* 59 *plates, mostly in photogravures, reproducing* 135 *miniatures by the best British artists, including* 26 *by* RICHARD COSWAY, *taken from the most celebrated collections both public and private; cloth;* SCARCE 1898 5 10

361 ——— the same. Folio, LARGE PAPER, *with illustrations as above; cloth;* SCARCE 1898 9 0

Of this work 125 copies were printed on large paper, and 300 on small.

——— MINIATURE PAINTERS, BRITISH and FOREIGN—*see wrapper*

362 GAINSBOROUGH (T.). A COLLECTION OF PRINTS ILLUSTRATIVE OF ENGLISH SCENERY, from the Drawings and Sketches of GAINSBOROUGH. Folio, *comprising* 60 *plates (some in tints) in imitation of drawings; morocco extra, gilt edges, blank portion of title torn* 1819 6 0

Interesting and rare. The originals were selected from the collections of the Rt. Hon. Baroness Lucas, Viscount Palmerston, George Hibbert, Dr. Monro, and other well-known collectors.

363 ——— A Record of his Life and Works. By A. BELL. Impl. 8vo., *pp.* xv, 150, *with frontispiece*, 38 *portraits*, 8 *subject-pictures, and* 11 *landscapes; cloth* 1897 1 5

364 ——— by Lord RONALD SUTHERLAND GOWER. Post 8vo., *pp.* xiii, 133, *with several photogravures, and over* 95 *full-page photographic illustrations; cloth* *Chiswick Press*, 1903 0 7

365 GALLERY (NATIONAL PORTRAIT) of ILLUSTRIOUS and EMINENT PERSONAGES of the NINETEENTH CENTURY; with English Memoirs by W. JERDAN. 4 vols., impl. 8vo., *with* FINE IMPRESSIONS *of the* 145 *engraved plates; russia extra* 1830-33 3 3

366 GILLRAY (JAMES). WORKS, from the ORIGINAL PLATES, with Addition of many Subjects not before collected. Atlas folio, *with more than* 600 *spirited engravings*, [1849].——[A VOLUME of 45 SUPPRESSED PLATES]. Atlas folio, [1849].——HISTORICAL and DESCRIPTIVE ACCOUNT of the CARICATURES of GILLRAY. Comprising a political and humourous History of the Reign of George the Third. By Thomas Wright and R. H. Evans. 8vo., 1851.——together, 2 vols., atlas folio, and 1 vol., 8vo., *uniformly bound in half morocco extra* [1849]-51 9 10

Gillray stands at the head of all caricaturists. The "Quarterly Review" thus speaks

Digitized by Google

£ s. d.

of him: "Gillray was marked out, as it were, predestined for his career by an extraordinary assemblage of qualities: wit, humour, fancy, imagination, boldness of conception and execution, inexhaustible fertility and variety, intuitive knowledge of mankind, and unerring quickness of perception, which enabled him to catch the passing follies and fleeting fashions of the gay world, as well as the intrigues, corruption, and maladministration of the great. He was a painter of manners as well as a political caricaturist, and during the long period covered by his sketches there is hardly a marked step in social progress, hardly a change of costume or national caprice of any kind, that is not fixed and recorded for the amusement of contemporaries and the edification of posterity."

REEN (Valentine). By A. WHITMAN. 4to., *pp.* 204, *with* 6 *photogravures; cloth* *Chiswick Press*, 1902 1 1 0

ALL (S. C.). The BOOK of BRITISH BALLADS. 2 vols., impl. 8vo., *the* ORIGINAL ISSUE, *with several hundred wood engravings; half green morocco extra, gilt tops, uncut* 1842-44 2 2 0

The woodcut-illustrations in this charming book are typical of the best work of the early Victorian designers and engravers, among whom may be mentioned Gilbert, Linton, Kenny Meadows, Corbould, Creswick, Crowquill, Tenniel, and G. Dalziel.

ARDING (J. D.). The PRINCIPLES and PRACTICE of Art. Folio, *with* 8 *illustrations in the text and* 23 *plates drawn and engraved by the author; half morocco, gilt edges* 1845 2 0 0

ERKOMER (H.). ETCHING and MEZZOTINT ENGRAVING. Lectures delivered at Oxford. Sm. folio, *with* 13 *etched and photogravure plates; cloth, uncut;* SCARCE 1892 2 16 0

—— A Study and a Biography by A. L. BALDRY. Impl. 4to., *with portrait,* 15 *photogravures,* 10 *etchings and lithographs, and numerous other illustrations mostly photographic; cloth gilt, gilt top (pub.* £3. 3*s net)* *Chiswick Press*, 1901 2 8 0

A very full and detailed account of this artist, dealing as it does not only with this merit as such, but also giving his personal history.

ILLS (R.). ETCHINGS OF CATTLE, comprising Rudiments of Drawing and Groups for the Embellishment of Landscape. Arranged in 2 vols., roy. folio, *containing* 772 *choice engravings; half red morocco, gilt edges* *circa* 1800-20 9 10 0

The plates are divided as follows: Oxen and Cows, 299; Goats and Sheep, 108; Dogs, 55; Deer, 148; Horses, Asses, and Mules, 126; Swine, 36. Total, 772.

IOGARTH. THE WORKS OF W. HOGARTH, from the ORIGINAL PLATES, restored by J. HEATH. With the Addition of many subjects not before collected, to which are prefixed a Biographical Essay, and Explanations of the Subjects of the Plates by JOHN NICHOLS. Atlas folio, *with* 119 *plates containing* 155 *subjects; half russia, rebacked* *Baldwin Cradock and Joy*, 1822 10 10 0

—— By AUSTIN DOBSON. With an Introduction on Hogarth's Workmanship by Sir WALTER ARMSTRONG. Impl. 4to., *with* 77 *plates in photogravure and facsimile; cloth gilt, gilt top* *Ballantyne Press*, 1902 5 5 0

—— the same. Impl. 4to., *with additional portfolio of plates on* INDIA PAPER 1902 10 10 0

—— the same. Impl. 4to., *with additional portfolio of plates on* INDIA PAPER *and* JAPANESE VELLUM 1902 21 10 0

Hitherto William Hogarth has been regarded in great measure as an engraver and a pictorial moralist, characteristics which he retains, and will continue to retain. But with the unprecedented development of the graphic arts, and the prevalence of a milder method in satire, popular interest in these aspects of his achievement has, for the moment, somewhat abated. On the other hand, his reputation, as an artist, has enormously increased with fuller knowledge of his work. It is now recognised, without a doubt, that, far from being the indifferent "dauber" the hostile and prejudiced critics of his day declared him to be, he was, at his best, a magnificent craftsman, worthy to rank in all respects with the greatest of his contemporaries of the brush.

Digitized by Google

£ s.

377 KIT-CAT CLUB (The) done from the Original Paintings of Sr. Godfrey Kneller by Mr. Faber. 1735. Folio, *comprising engraved title, dedication, and* 48 *mezzotint portraits*, BRILLIANT IMPRESSIONS, WITH THE FULL UNCUT MARGINS; *in an old mottled calf album* 1735 63 0

The copy of this celebrated series now offered is calculated to delight the most fastidious of collectors. Fine impressions and uncut margins is a combination not often met with. Even without these advantages the complete series is very scarce.

378 LANDSEER (Sir E.). DEER STALKING in the HIGHLANDS. Elephant folio, *with lithograph title (a Stag's Head) and* 6 *superb engravings by T. Landseer, J. H. Robinson and C. Fox, with text; somewhat spotted; hf. bd.* 1846 3 0

379 ——— the same. Elephant folio, *a very fine copy in half brown morocco, gilt edges, by Riviere* 1846 5 0

380 ——— A SERIES of SEVENTEEN ETCHINGS. Roy. folio, India Proofs; *in a portfolio* 1848 4 15

381 ——— the same. Impl. folio, large paper, India Proofs before Letters, an India Proof impression *of a portrait of Voltaire by* Bernardi *inserted; in a portfolio* 1848 6 0

List of Subjects: Return from Deer Stalking; Woburn Abbey Game Card (2); Landscape; the Sweeps; the Frog; Low Life; the Traveller's Rest; the Mountain Torrent; the Watchman; the Four Dog Heads; the Donkeys etc.; the Ladies' Pets; the Beggar; the Warren; the Eagle; the Highland Shepherd's Dog.

382 ——— WORKS of Sir EDWIN LANDSEER. LIBRARY EDITION. 25 pts., impl. folio, *with* 100 *superb engravings by Tomkins, G. S. Hunt, J. C. Webb, J. Scott, and others, all* Artist's Proofs before Letters, *on* India Paper; *in the original wrappers (pub. at £52. 10s)* 1881-87 31 10

383 LAWRENCE (Sir Thomas). ENGRAVINGS from the Choicest WORKS of Sir THOMAS LAWRENCE. Large folio, *admirable impressions of the* 51 *superb mezzotint portraits, several of them being lettered proofs of the 2nd state; a fine copy in half red morocco, gilt edges;* EXTREMELY RARE [1835-44] 42 0

384 ——— another copy. Large folio, *consisting of* proofs *or* early impressions *(as described below), the plates with their full margins and the wrappers in which they were issued; unbound, in an impl. portfolio*
Dates on the wrappers, 1835-44 63 0

Analysis of the Impressions.

Proofs before all Letters.

1, The engraved title containing the portrait of Lawrence.—2, Little Red Riding Hood.

Lettered Proofs of the 1st State, *with the Subject in Italics at the bottom right-hand corner of each plate.*

1, Prince Blucher.—2, Prince Metternich.—3, The Baring Family.—4, Lady Georgina Fane.—5, The Rt. Hon. J. P. Curran.—6, Lord Castlereagh.—7, Sir Walter Scott.—8, The Rose Bud.—9, Viscount Melville.—10, The Earl of Aberdeen.—11, Countess Grosvenor.—12, The Duke of Wellington.—13, Sir John Moore.—14, The Duchess of Northumberland.—15, The Earl of Eldon.—16, The Earl of Liverpool.

Digitized by Google

WRENCE—*continued:* £ s. d.

—17, The Archbishop of Canterbury.—18, The Marquess of Anglesey.—19, The Archbishop of York.—20, Master Lock.—21, The Gipsy.

LETTERED PROOFS OF THE 2ND STATE, *with the Subject in Italics at the centre of the foot of each plate.*

1, Master Lambton.—2, Cardinal Gonsalvi.—3, The Marquis of Londonderry.—4, The Dew Branch.—5, The Duchess of Gloucester.—6, George the Fourth.—7, Sir William Grant.—8, Mrs. Ashley.—9, John Abernethy.

PRINTS OF THE ORIGINAL ISSUE, *with the Subject in Open Capitals at the centre of the foot of each plate.*

1, Nature.—2, Queen of Portugal.—3, William the Fourth.—4, Master Hope.—5. Mirza Abdul Hassan Khan.—6, Lady Lyndhurst.—7, Lord Ashburton.—8, Emperor of Austria.—9, The Countess of Blessington.—10, The Earl of Hardwicke.—11, Lady Peel.—12, Lady Dover.—13, The Earl of Durham.—14, Kemble, as Hamlet.—15, Miss Murray.—16, The Countess of Wilton.—17, Lady Wallscourt.—18, Viscount Melbourne.—19, The Duchess of Sutherland.—20, Pius the 7th.

A FINE GENUINE COPY OF THE FIRST ISSUE. The plates were engraved by Samuel Cousins, J. R. Jackson, C. E. Wagstaff, C. Lewis, E. Mc.Innes, W. Humphrey, W. P. Burgess, J. Porter, G. H. Phillips, S. W. Reynolds, W. H. Simmons, J. E. Coombs, P. Thomas, J. Lucas, W. Giller, and J. Egan. Those by Cousins are especially rare and sought after; in this copy one of his, the *Countess Grosvenor*, is a lettered proof of the 1st state; the others, the *Countess of Blessington, Lady Lyndhurst, Master Hope*, and *Nature* are prints of the original issue.

—— BY LORD RONALD SUTHERLAND GOWER, with a CATALOGUE of the Artist's exhibited and engraved Works compiled by ALGERNON GRAVES. Roy. 4to., *printed on fine paper, with Autograph Letter and 4 coloured plates in facsimile, 48 superb plates in black or monochrome, and smaller illustrations; in wrapper* 1900 8 0 0

—— the same. Impl. 4to., EDITION DE GRAND LUXE, *with the plates on* INDIA PAPER, *and a* DUPLICATE SET *of 60 plates, being* PROOF IMPRESSIONS *of the 48 large plates and of the smaller illustrations; in portfolio* 1900 16 0 0

The publishers' promise in their prospectus has been more than fulfilled. No more beautiful book of a similar character has ever been issued. The edition is limited to 600 copies on *small paper* and 200 on *large paper*.

No life of Sir Thomas Lawrence has been written since the one published the year after his death, in two volumes, by D. S. Williams, and the short life in A. Cunningham's work on the English Artists. The author and the publishers of the volume now offered have endeavoured to make a good representative selection of the numerous works of Lawrence, having had access to the important examples in the Royal Collection at Windsor, and to others in private collections throughout the country.

LIVERSEEGE (H.). ENGRAVINGS from the WORKS of H. LIVERSEEGE. Large folio, *with portrait and 35 fine mezzotints chiefly illustrating the works of Scott and Shakespeare, fine early impressions; green morocco gilt, gilt edges* 1833 3 10 0

McARDELL (JAMES). By GORDON GOODWIN. Sm. 4to., *pp.* 168, *with* 6 *photogravures; cloth* *Chiswick Press*, 1903 1 1 0

MACNEE (Sir DANIEL). ILLUSTRATIONS OF BRITISH ORNITHOLOGY. By P. J. SELBY. 2 vols., 8vo. (text), and 2 vols., atlas folio (atlas), *with 4 plain plates of Genera, and more than 300 figures on 218 plates, all of the* ORIGINAL COLOURING; *half brown morocco; a* SUBSCRIBER'S COPY *Edinburgh*, 1825-34 26 5 0

—— the same. 2 vols., 8vo., and 2 vols., atlas folio, *the* AUTHOR'S OWN COPY; *unbd., uncut* 1825-34 30 0 0

Original copies, such as the above, were coloured by MacNee, who afterwards rose to eminence and was knighted.

Digitized by Google

£ s.

391 MILLAIS (Sir JOHN EVERETT). LIFE and LETTERS. By his Son J. G. Millais. Third Edition. 2 vols., impl. 8vo., *pp.* xvi, 446, xi, 511, *with* 319 *illustrations including* 9 *photogravures; cloth* 1902 1 0

392 ONE HUNDRED DISTINGUISHED CHARACTERS from undoubted ORIGINALS. Engraved in the Line Manner by the most eminent British Artists. 2 vols., 8vo., *with* 100 *portraits; cloth* 1824 1 18

The portraits are dainty little examples of the art of F. Engleheart, C. Armstrong, E. F. Finden, E. Smith, J. T. Wedgwood, H. Cook, G. Corbould, C. Pye, and others of their time, after the originals of Reynolds, Kneller, Lely, Holbein, Van Dyke, Hogarth, Titian, Raphael, etc. Among the famous English personages represented are Shakespeare (by Cosmo Armstrong after an unknown), Nelson, Pitt, Steele, George Washington (by W. Ensom after Stuart), Charles I, Cromwell, Sir Thomas Fairfax, and Charles James Fox.

393 ORROCK (JAMES), R. I. PAINTER, CONNOISSEUR, COLLECTOR. By BYRON WEBBER. 2 vols., roy. 4to., *pp.* xxiv, 223, xvi, 271, *with numerous full-page illustrations, half of which consist of superb photogravures illustrating the artist's talent from every aspect; art canvas* 1903 10 10

394 OXFORD ALMANAC. A CENTURY and A HALF of DESIGNS engraved for the OXFORD ALMANAC for the Years 1716-1865. Atlas folio, *with* 150 *engravings principally of the various Colleges; half red morocco, n. d.* 7 7

The Oxford Almanac furnishes an illustrated history of English engraving.

395 PALMER (SAMUEL). LIFE and LETTERS, written and edited by A. H. Palmer. Roy. 4to., LARGE PAPER, 130 *copies so printed, with portrait, etchings, and other illustrations; cloth* 1892 1 15

This conscientious and clever artist died in 1881. His personal recollections of John Linnell and others of his time are set forth in telling fashion, and his letters to Hammerton, J. C. Hook, Linnell, Redgrave, G. Richmond, L. R. Valpy, and others, are full of interest.

396 PENNANT (THOMAS). HISTORY OF HOLYWELL PARISH. *With plates* 1796

THE HISTORY OF THE PARISHES OF WHITEFORD AND HOLYWELL. *With portrait and numerous plates* 1796

THE JOURNEY TO SNOWDEN 1781

—— together, 3 vols., roy. 4to., LARGE PAPER, EXTRA ILLUSTRATED *by the insertion of about* 180 *portraits, views, etc., and* 124 *beautiful* ORIGINAL WATER-COLOUR DRAWINGS, *mostly executed by J. Ingleby,* 1793-96; *straight-grained red morocco extra, gilt edges* 1781-96 132 0

LIST OF THE WATER-COLOUR DRAWINGS

Stokyn, the property of James Potts; View near Flint Castle; The Vicarage, Holywell; Figure of a priest found in the wall of the old church at Holywell; Holywell Churchyard; Pen-y-Ball, looking up Holywell; Pen-y-Ball, looking down Holywell; Naid-y-March; Brindford Hall, near Holywell (2 *drawings*); Pistill, the seat of Peter Parry; Twysog near Henlan; View of the Dee from Pantithel; Pen-y-Pylle, the seat of Hugh Humphreys; View from below Pen-y-brin House; View of Nant-hil-brwc; Prospect of Gadlis Workhouse, etc.; View of Bryn Doliris; Hendre-Figillt, a former seat of the Pennants; Bagillt Upper Works; Dee Bank Smelting Mills; Nant-y-Moch Works; View of a farm; Tregastell near Newmarket; Downing, the seat of Thomas Pennant; Subterranean Passage at Downing; Paris Merton near Downing; John Pennant's Monument at Chelsea; Tyddyn Ucha near Downing; Merton Abbey; Llechweddgarth near Pennant Melangell; Oak between Downing and Llanerchymer; Lle-Te-Gonest, a public-house near Downing; Pen-y-Ro Smelting Mills; Kinsale near Downing; Merton, the seat of Rev. J. Foulkes; Swan public-house, Rhewl; Plas Ycha, the

Digitized by Google

£ s. d.

property of Sir Roger Mostyn; Pwll-halog, near Garreg in Whitford; The Pharos on Garreg; Tre-yn-Abbot, formerly belonging to the Abbots of Basingwerk; Llyn Hellig, Whitford (2 *drawings*); Plas Captain near Newmarket; Plas Mawr, the Seat of Sir Edward Price Lloyd; View of Ty-Maen; View of Galedlom; View of Fagnallt; View of Gorseddan; View of Pennfford y Waen; Chert Quarry near Pen-yr-allt; View of Ffynnon Oswald; View of Bryn-y-Groes: Rocks between Newmarket and Dalar-Goch; Nantyfyach near Newmarket; Gurn near Llanasaph; Llanasaph Church; Rock called Carreg ŷ Dole between Llanasaph and Dalar Goch; Nantyfyach Rocks near Newmarket; Diserth Castle; Bron-y-Wylfa, with View of St. Asaph Cathedral; Bishop's Palace, St. Asaph; View from Top of the House of Bryn-Bella; Rhydonnen, in the Vale of Clwyd; Pont-y-Cambwell; Whitchurch Church, Denbighshire; Portrait of Sir Thomas Middleton; St. Hilary's Chapel, Denbigh; Gwaenynog, the seat of John Myddelton; Old Foxhall, the property of John Myddelton; Llwyn Inn (2 *drawings*); Llaneliden (2 *drawings*); Plas Llanuchan, near Wrexham; Plas-yn-Rhos, near Ruthin; Tombstone in Llanvair Church; Llanvorog Church, near Ruthin; Ruthin Castle; Glan Hespin, Llaneliden; Old Hall, Ruthin; Plas Ashpool, near Lleweney; Cefn Coch, near Llanruth and Ruthin; Plas-yn-Nant, near Bathavern; View of Plas Coch; Nantclwyd, seat of Major Kenrick; Cave near Pont Newydd; Rûg Chapel, near Corwen; Llangar-rue-gwyn, near Corwen; Llandrillo Church; View between Corwen and Kerrig y Druidion; Llanderfell Church; Bwlch-y-Buarth, above Bala; Llanvair Church (2 *drawings*); Plas-Ucha, near Llanvair; View above Lake Bala; View of Llyn Areneg; View of Kerrig y Druidion; Caynant Bach, above Bala; View of Llan-y-Mowddwy; Inant, ancient seat of the Humphreys (2 *drawings*); View of Bullen-y-Fellen (3 *drawings*); Klywedog Bridge, between Dinas Mowddy and Mallwyd; View of Craig-y-Dinas; View of Llys Bradwen; View on the Maw, near Barmouth (2 *drawings*); Harlech Castle (2 *drawings*); Maen Twrog Church and Vale of Festiniog; View of Cwm Cwmorthin; View near Llanrwyst; Llanberis (2 *drawings*); etc.

PLIMER (ANDREW and NATHANIEL). MINIATURE PAINTERS, THEIR LIVES AND THEIR WORKS. By GEORGE C. WILLIAMSON. Roy. 4to., *pp.* xvi *and* 163, WITH 30 HAND-COLOURED PLATES, COPIED IN FACSIMILE BY SKILLED MINIATURE PAINTERS FROM THE ARTISTS' MOST FAMOUS PICTURES, *together with* 59 *collotype reproductions representing all the important known works of both artists, and numerous woodcuts; linen*
1903 52 10 0

The edition is limited to 110 copies, of which 100 only are for sale, each copy being numbered and signed.

The earlier history of the brothers Plimer remained quite unknown until it was discovered and revealed by Dr. Williamson in his work on Portrait Miniatures, a few detached parts only, some of them not strictly accurate, having appeared earlier in Dr. Propert's "History of Miniature Art." Dr. Propert was himself a great admirer of the work of Plimer, and gathered together many fine examples of his best miniatures. Mr. J. Pierpont Morgan, who owns thirty-two works by Andrew Plimer, including the famous series which fetched the record price of several thousand pounds last year, has most kindly allowed all the portraits in his possession to be photographed. Others of importance belonging to the Dukes of Buccleuch, Portland, and Rutland, the Earls of Arran, Carlisle, Dysart, Ilchester, St. Germans

Digitized by Google

£ s.

and Wharncliffe and Earl Spencer, and in the cabinets of Lord Aberdare, Lord Aldenham, Lord Barnard, Lord Currie, Lord Hothfield, Lord Llangattock, and Lord Pirbright, and in those of Messrs. Drake, Ponsonby, Round, Tomkinson, Salting and Whitehead, and also of Princess Hohenlohe, Countess Tolstoy, Miss Ker and many others are illustrated in these pages, together with the whole of the family collection, none of which has hitherto been exhibited or seen. The latter includes a superb group of the artist's four children and many lovely portraits of celebrated ladies. The coloured plates are on similar lines to those issued by Dr. Williamson in the *Privately Printed* edition of his work on Engleheart. They are coloured by hand upon collotypes, and painted by clever miniature painters in facsimile of the originals. The collotypes are printed from special photographs, by a new process which gives greater beauty than has hitherto been obtained. The volume is bound in linen specially woven at Lady Margaret Crichton-Stuart's handloom weaving sheds at House of Falkland, Fife, N.B.

398 POPE (ALEXANDER). WORKS. *Foulis's finely printed Edition.* 3 vols., EXTENDED TO 5, folio, ILLUSTRATED WITH ABOUT 600 PORTRAITS, LANDSCAPES, VIEWS, DRAWINGS, FANCY SUBJECTS, etc.

AMONGST THE PORTRAITS ARE THE FOLLOWING MEZZOTINTS: K. George II., by Houston; Q. Caroline, after Kneller, by Smith; Wm. Wycherley, after Lely, by Smith; T. Parnell; Dryden, after Kneller, by White; Henrietta Tempest (with an Original Drawing from a Portrait in the Pepysian Collection, from which the engraving also was taken); Frances Countess of Newburgh, after Dahl, by Wilson; Princess Anne of Denmark (afterwards Q. Anne), by Smith; Lord Hervey, by Faber; Duns Scotus, by Faber; Sir Richard Blackmore, by White; Mrs. Oldfield, by Fisher; Pope, by Smith; John Locke, by Smith; Lord Bolingbroke; Duke of Marlborough, by Smith; Sarah Duchess of Marlborough, by Faber; Lord Cobham, by Faber; Matthew Prior; Earl of Godolphin; Cromwell, by Faber; Duke of Wharton; Kneller, by Smith; Mrs. Oldfield, by Simon; Lady Middleton, by Faber; Countess of Godolphin; Duke and Duchess of Montague; Lord Churchill's Daughters; Col. Chartres; Duchess of Richmond, after Lely, by Watson; Sir John Blunt; Q. Anne, by Smith; Earl of Carnarvon; Earl of Burlington; Addison, by Simon; Earl of Dorset, by Smith; Countess of Bridgwater, by Simon; Miss Fenton, by Faber; Thos. Southerne, by Simon; John Gay, by Kyte; Eustace Budgell, by Faber; Nat. Lee, by Watts; Charles II, after Lely, by Tompson; Grinling Gibbons, by Smith; Thos. Otway; Mrs. Centlivre, by Pelham; W. Penketham, by Smith; Quin as Falstaff; Duke of Ormonde; Lord Chancellor Cowper,

Digitized by Google

£ s. d.

by Smith; Sir H. Sloane; Jas. Figg, pugilist; Duke of Shrewsbury; Lady Walpole and others.

DRAWINGS OF PORTRAITS, SOME IN COLOURS of the two Miss Blunts, Lady Queensbury, Lord Bathurst, Countess of Shrewsbury, Sir Simon Harcourt, Earl of Roscommon, Dean Swift, Col. Chartres in Prison, Lady F. Shirley, Addison, Dr. Arbuthnot, etc.

A NUMBER OF ENGRAVED PORTRAITS BY HOUBRAKEN AND VERTUE and others; PORTRAITS of Pope. Shakespeare, etc.

FANCY SUBJECTS BY BARTOLOZZI, etc.

AUTOGRAPH POEM OF POPE addressed to Mrs. M. Blount on her Birthday; Classical Subjects, including Titian's Venus; tinted Circular Plates to Abelard and Eloisa; Coloured Views; Old London Views, etc.

A VERY VALUABLE COLLECTION, containing altogether upwards of 600 prints, MANY VERY RARE; *russia* 1785 375 0 0

PROUT (SAMUEL). Microcosm. The Artist's Sketch book of Groups of Figures, Shipping, and other Picturesque Objects. Atlas 4to., *with 24 tinted plates; cloth* 1841 0 18 0

RAEBURN (Sir HENRY). By Sir W. ARMSTRONG. With an Introduction by R. A. M. STEVENSON and a Biographical and Descriptive Catalogue by J. L. CAW. Large 4to., *pp.* ix, 121, *with portrait*, 60 *large plates, and* 8 *smaller plates; cloth* 1901 5 5 0

RANELAGH GARDENS, 1746-1805. A COLLECTION OF VIEWS, PORTRAITS, TICKETS, SONG BOOKS, MUSIC, ADVERTISEMENT CUTTINGS, ETC., RELATING TO THESE GARDENS. *Comprising Advertisements and Cuttings from Newspapers from* 1746 *to* 1805, *arranged chronologically; a Description of* RANELAGH ROTUNDA *and* GARDENS, 1762; JUBILEE MASQUERADE BALLS *at* RANELAGH, 1750; SONG BOOKS; *Account of the Aerial Voyages made by Monsieur Garnerin, with coloured frontispiece*, 1802; MUSIC, *with illustrations;* SONGS *sung at* RANELAGH; *the whole neatly mounted or inlaid where necessary, with ornamental borders, and bound in* 2 *large folio vols., full morocco extra, emblematically tooled sides and backs, doublé with red morocco righly gilt, joints, gilt edges* 1746-1805 63 0 0

PORTRAITS. The Countess of Ranelagh; a Court Character; two Ladies, from a drawing taken at Ranelagh; Catherina Helena Staber; Dr. Arne; Mrs. Cibber; Le Chevalier d'Eon (2); Miss Eyebright; and M. Garnerin.

VIEWS. Ranelagh Gardens (water-colour drawing); Ranelagh House and Garden; Jubilee Ball at Ranelagh, 1759; an inside View of the Rotunda, Masquerade at Ranelagh, and Dancing in the Rotunda, by G. Cruikshank; View of the Gardens, etc., from the Thames; a Night Scene at Ranelagh, 1752; inside View of the Rotunda; View of the Inside of the Amphitheatre; the Chinese House and Masque-

Digitized by Google

£ s.

rade; Views of the Canal; Humorous Scene at the Regatta, John Bul-loon's Asses distanced by the Ganzas (aquatint); Inside of the Rotunda (coloured); etc.

TICKETS. Regatta Ball at Ranelagh, 1775, by Bartolozzi; Ticket for a Masked Ball, 1776, by Bartolozzi; Ranelagh Regatta, for the benefit of Mr. Giordini, by Bartolozzi; Masquerade Ticket; Autograph of Lord Ranelagh; and Bill of Ranelagh Gardens, 1792.

402 REYNOLDS (Sir JOSHUA). ENGRAVINGS FROM THE PICTURES AND SKETCHES painted by Sir JOSHUA REYNOLDS, comprising the whole of his Works, by SAMUEL WILLIAM REYNOLDS, Engraver to the King. 60 parts in 3 vols., royal folio, LARGE PAPER, 428 *subjects on* 355 *plates, exclusive of three engraved titles with portraits,* OPEN LETTER PROOFS ON FRENCH PAPER; *half red morocco gilt, gilt edges, from the library of Dr. Hawtrey, Provost of Eton* *Bayswater*, 1820 300 0

EXTREMELY RARE. It is very difficult to obtain a perfect copy, the latter part being usually wanting. The plates in the proof state are as superb examples of mezzotint engraving as the most fastidious could desire.

COLLATION: Vol. I. (Portraits of Gentlemen) title to vol. I, general title, dedication, 137 plates with 190 portraits; Vol. II. (Portraits of Ladies) title to vol. II, general title, dedication, 116 plates with 136 portraits; Vol. III. (Historical and Fancy Subjects) title to vol. III, general title, 102 plates.

403 ——— Works. Containing his Discourses, Idlers, a Journey to Flanders and Holland, and his Commentary on Du Fresnoy's Art of Painting. To which is prefixed an Account of the Life and Writings of the Author. By E. Malone. Fourth Edition corrected. 3 vols., 8vo., *with portrait, the title-page of vol. II substituted for that of vol. III; calf* 1809 0 15

404 ——— Life. By J. Northcote. Second Edition, revised and augmented. 2 vols., 8vo., *with portraits and plates; half calf* 1818 0 10

405 ——— (Samuel William). By A. WHITMAN. 4to., *pp.* ix, 168, *with* 29 *photogravures; cloth* *Chiswick Press*, 1903 1 5

406 RICHARDSON (J.). Works. Consisting of I. The Theory of Painting; II. Essay on the Art of Criticism, so far as it relates to Painting; III. The Science of a Connoisseur. All corrected and prepared for the Press by his Son J. Richardson. 8vo., *bds., uncut* 1773 0 4

Jonathan Richardson, portrait painter and litterateur, died in 1745.

407 ROBERTS (DAVID). HOLY LAND, SYRIA, IDUMEA, AND ARABIA, with historical Descriptions by CROLY. 3 vols. 1842

——— EGYPT AND NUBIA, from Drawings made on the Spot, with historical Descriptions by BROCKDON. 3 vols. 1846-49

——— together 6 vols., atlas folio, a GENUINE ORIGINAL COPY, *with nearly* 250 *magnificent plates coloured by hand in imitation of the original drawings; in pts., as issued* 1842-49 31 10 0

Roberts's "Holy Land and Egypt" is a really noble and grand publication. The great artist has represented, in his masterly style, all the famous sites and stupendous architectural remains of the Land of the Bible, of Ancient Egypt, Nubia, etc. To all Bible-readers, to all oriental scholars, and to gentlemen who have resided or travelled

Digitized by Google

ERTS, *continued* :— £ s. d.

in the East, Roberts's work will afford the most pleasant reminiscences. It will ever remain a vivid picture of that marvellous land which was the cradle of our religion.

The above is an original subscription coloured copy, with the smaller illustrations (vignettes) printed on separate leaves. A later issue was made by cheaply colouring copies of the ordinary plain edition. In these the vignettes are printed on the same pages as the text describing them.

——— [VIEWS IN SPAIN.] Atlas folio, *with* 26 *plates* COLOURED *in imitation of the original water-colour drawings; half morocco* *n. d.* 4 4 0

ROMNEY (G.). Memoirs, including various Letters, and Testimonies to his Genius, &c. Also, some Particulars of the Life of Peter Romney, his Brother; a young Artist of great Genius and promising Talents, but of short Life. By the Rev. J. ROMNEY. Roy. 4to., *with portrait after himself by Wright; bds., uncut* 1830 3 0 0

ROSSETTI (DANTE GABRIEL). An Illustrated Memorial of his Art and Life. By H. C. MARILLIER. Folio, *pp.* viii, 270, *with* 30 *photogravures, including portrait on* JAPANESE VELLUM, *and* 170 *other illustrations mostly photographic; cloth gilt* *Chiswick Press*, 1899 5 5 0

With a few rare exceptions, there is scarcely a work of individual importance by Rossetti which will not be found illustrated in this book or in some way represented.

1 ROWLANDSON (T.). HUNGARIAN AND HIGHLAND BROAD SWORD. TWENTY-FOUR PLATES, designed and etched by T. ROWLANDSON, under the direction of Messrs. H. ANGELO and Son. Fencing Masters to the Light Horse Volunteers of London and Westminster. Oblong folio, *with* 24 *imposing coloured plates by Rowlandson, each containing many figures; polished olive morocco extra, by Morrell* 1799 36 0 0

12 ——— LOYAL VOLUNTEERS OF LONDON AND ITS ENVIRONS. Impl. 4to., 87 *plates by Rowlandson,* COLOURED AND HEIGHTENED WITH GOLD AND SILVER; *very fine copy, red morocco extra, joints, gilt edges, by Kalthoeber* [1799] 42 0 0

This is a subscriber's copy from the library of the Duke of Gloucester, to whom the book is dedicated. It has that nobleman's bookplate and contains, also, 2 large coloured plates by Rowlandson, "the Expedition or Military Fly," and "Sadler's Flying Artillery."

13 ——— THE TOUR OF DOCTOR SYNTAX, in SEARCH of the PICTURESQUE. A POEM. 1812.—THE SECOND TOUR of DOCTOR SYNTAX, in SEARCH of CONSOLATION; A POEM. 1820.—THE THIRD TOUR of DOCTOR SYNTAX, in SEARCH of a WIFE, A POEM.—3 vols., roy. 8vo., FIRST EDITIONS, *with many coloured plates by Rowlandson; a superb copy in polished brown morocco extra, gilt edges, by Rivière* 1812[-21] 22 10 0

14 ——— THE ENGLISH DANCE OF DEATH, from the Designs of Thomas Rowlandson, with Metrical Illustrations, by the Author of "Doctor Syntax." 2 vols., roy. 8vo., FIRST EDITION, *with* 72 *coloured plates, besides frontispiece and engraved title, by Rowlandson; olive-green levant morocco extra, gilt edges, by Rivière, a fine copy* 1815 16 10 0

15 ——— the same. 2 vols., roy. 8vo., *contemporary calf* 1815 14 0 0

Digitized by Google

ROWLANDSON, *continued*:— £ s.

416 ——— THE GRAND MASTER; or, ADVENTURES of QUI HI in HINDOSTAN. A Hudibrastic Poem in 8 Cantos by Quiz. Roy. 8vo., FIRST EDITION, *with coloured title-page and 27 coloured plates by Rowlandson; a fine copy in the original bds., with the label*, UNCUT 1816 13 13

Very scarce in this fine state.

417 ——— THE DANCE OF LIFE, a POEM, by the author of "DOCTOR SYNTAX." Roy. 8vo., FIRST EDITION, *with engraved vignette title and 25 coloured plates by Rowlandson; a fine copy in the original boards, with the label*, UNCUT 1817 10 10

418 ROYAL ACADEMY. EXHIBITION CATALOGUES OF THE ROYAL ACADEMY OF ARTS. A COMPLETE SET from the First Exhibition in 1769, to the One Hundred and Ninth in 1877. 4to., *the first eighty-seven Catalogues interleaved with writing paper and bound in twelve vols., calf extra, gilt edges; the other sd.* 1769-1877 50 0

A matchless set. Very few complete sets are in existence.

419 SARGENT (THE WORK OF JOHN S.). With an Introductory Note by MRS. MEYNELL. Roy. folio, *with 62 photogravures on thick plate-paper; cloth, gilt top, uncut* 1903 6 6

420 SCOTT (Sir WALTER). LANDSCAPE ILLUSTRATIONS OF THE WAVERLEY NOVELS, with Descriptions of the Views. 2 vols., roy. 4to., LARGE PAPER, *with 80 exquisite engravings by* W. *and* E. FINDEN, *after drawings by Cattermole, Constable, Copley Fielding, Harding, Nasmyth, Prout, David Roberts, Stothard, Stanfield, Westall, and others* INDIA PROOFS; *a subscriber's copy in the original pts. dates on the wrappers*, 1830-31—*on the titles*, 1832 3 16

421 SMITH (JOHN CHALONER). BRITISH MEZZOTINTO PORTRAITS; being a Descriptive Catalogue of these Engravings from the Introduction of the Art to the early Part of the present Century. 4 vols. (text), and 1 vol. (plates), roy. 8vo., *with frontispiece and 125 portraits from the prints in the author's collection; cloth and portfolio* 1883 31 10

422 ——— the same. 4 vols. roy. 8vo. (text), *interleaved; half red morocco, gilt tops* 1883 26 5

423 ——— (JOHN RAPHAEL). HIS LIFE AND WORKS. By JULIA FRANKAU. 1 vol., roy. 8vo., 1 vol., impl. folio, *with 30 photogravures and 50* SUPERB EXAMPLES IN STIPPLE, MEZZOTINT, ETC., PRINTED IN COLOURS OR MONOCHROME; *cloth and portfolio* 1902 31 10

424 STRANG (W.). A SERIES OF THIRTY ETCHINGS, illustrating Subjects from the Writings of RUDYARD KIPLING. Large folio, *with 30 etchings* 1901 5 5

The edition is limited to 100 copies. Each etching measures about 6 × 8 inches, and is a fine specimen of the artist's powerful work.

425 ——— ILLUSTRATIONS TO DON QUIXOTE. Roy. 4to., *with 30 etchings; bds.* 1902 5 5

426 STRANGE (Sir ROBERT). ENGRAVED WORKS. A COLLECTION of HISTORICAL PRINTS, engraved from Pictures by the most celebrated Painters of the Roman, Florentine, Lombard, Venetian, and other Schools; with Descriptive Remarks on the same; by SIR ROBERT

Digitized by Google

£ s. d.

STRANGE. Atlas folio, *a series of* 50 *beautiful engravings after the Old Masters*, FINE OLD IMPRESSIONS, *printed on uniform sized paper, with text; half russia, uncut* [1750-90] 28 0 0

—— the same. Atlas folio, *many of the plates being of the first separate issue, some mounted; half red morocco, gilt edges* [1750-90] 18 0 0

The most famous works of the great masters are here represented, as Sir Robert Strange's taste caused him to select the finest examples, principally from the works of the Italian school, as may be seen by the following summary:—

Guido, 13 *pictures*; Raphael, 4; Guercino, 4; Titian, 4; Correggio, 2; Salvator Rosa, 2; Carlo Maratti, 2; Pietro di Cortona, 2. The Flemish Painters are also represented in the magnificent portraits of Vandyke, 5 *pictures*, and examples of Wouvermans and Vanloo.

This is without question one of the most magnificent series of engravings ever produced in England. For their beauty in the department of line engraving they are unrivalled.

STEVENS (Alfred). A Biographical Study. By Walter ARMSTRONG. Folio, *with etched frontispiece and numerous illustrations in the text, many of which occupy the full-page; cloth* 1881 0 18 0

TURNER (J. M. W.). LIBER STUDIORUM. Oblong folio, 71 *plates engraved by W. Annis, G. Clint, T. C. Easling, R. Dunkarton, H. Daw, T. Hodgetts, S. W. Reynolds, W. Say, C. Turner, and J. M. W. Turner; a fine early copy in contemporary half russia, enclosed in a morocco case, lined with silk*]1812-19] 180 0 0

This is a very good early copy with excellent impressions of the plates.

—— PICTURESQUE VIEWS ON THE SOUTHERN COAST OF ENGLAND. 2 vols. in 1, folio, *with numerous vignettes and* 80 *plates, principally after Turner, engraved by W. B. Cooke, G. Cooke, and others*, LARGE PAPER, PROOFS; *russia* 1826 9 9 0

—— the same. Folio, LARGE PAPER, PROOFS; *in the* 16 *original parts, enclosed in a half morocco portfolio* *Dates on the wrappers*, 1814-26 25 0 0

"This copy was carefully selected for me by the late F. Halsted, J. Percy, May 1, 1887."—*Note on wrapper of pt.* 1.

—— BY SIR WALTER ARMSTRONG. 2 vols., folio, *pp.* x, 292, *with* 103 *photogravures; cloth gilt* 1902 8 8 0

—— the same. EDITION DE LUXE, *beautifully printed on* JAPANESE VELLUM, *with a* DOUBLE SET (*one set being bound in, the other contained in loose condition in a portfolio*) *of the* 103 *photogravures*; 2 *vols. cloth gilt, and a portfolio* 1902 15 0 0

—— WATER-COLOUR DRAWINGS in the NATIONAL GALLERY. With Descriptive Text by T. A. COOK. Roy. 4to., *pp.* vi, 88, *with portrait of Turner in photogravure, several full-page illustrations, and* 58 *coloured and mounted plates; cloth* 1904 3 3 0

VERTUE (GEORGE). A CATALOGUE OF ENGRAVERS who have been born, or resided in England; digested by HORACE WALPOLE from the MSS. of GEORGE VERTUE. 4to., *interleaved, with numerous MS.* ADDITIONS *and* CORRECTIONS, *and illustrated with* 35 ADDITIONAL PORTRAITS *and* PLATES; *half red morocco, uncut* *Strawberry Hill*, 1763 10 10 0

Corrected and enlarged for a new edition. From Tom Taylor's library.

Digitized by Google

£ s.

436 WALPOLE (HORACE). ANECDOTES OF PAINTING IN ENGLAND; with some Account of the principal Artists; and incidental Notes on other Arts; collected by the late GEORGE VERTUE; and now digested and published from his original MSS. The Second Edition. 4to., 1765-71.—A CATALOGUE of ENGRAVERS, who have been born or resided in England; digested from the MSS. of George Vertue; to which is added an Account of the Life and Works of the latter. The Second Edition. 1 vol., 1765.——together, 5 vols., 4to., *with a great number of line portraits; old calf* 1765-71 6

437 WHEATLEY'S CRIES OF LONDON:

THE ITINERANT TRADES OF LONDON, IN THIRTEEN ENGRAVINGS, *by the first artists, after paintings by Wheatley. Beautiful impressions of the plates with absolutely uncut margins* 225

CONTENTS

THE PRINTED TITLE—*often missing.*

[1]. TWO BUNCHES A PENNY PRIMROSES. July 2, [1793]. *Engraved by* L. SCHIAVONETTI.

[2]. MILK BELOW MAIDS. July 2, 1793. *Engraved by* L. SCHIAVONETTI.

3. SWEET CHINA ORANGES, SWEET CHINA. July, 1794. *Engraved by* L. SCHIAVONETTI.

4. DO YOU WANT ANY MATCHES? July, 1794. *Engraved by* A. CARDON.

[5]. NEW MACKREL, NEW MAKREL. January 1, 1795. *Engraved by* N. SCHIAVONETTI.

6. KNIVES, SCISSORS, AND RAZORS TO GRIND. January 1, 1795. *Engraved by* G. VENDRAMINI.

7. FRESH GATHERED PEAS YOUNG HASTINGS. January 1, 1795. *Engraved by* G. VENDRAMINI.

8. ROUND AND SOUND FIVE PENCE A POUND DUKE CHERRIES. June 25, 1795. *Engraved by* A. CARDON.

9. STRAWBERRYS SCARLET STRAWBERRIES. June 25, 1795. *Engraved by* [G.] VENDRAMINI.

10. OLD CHAIRS TO MEND. September 1, 1795. *Engraved by* [G.] VENDRAMINI.

11. A NEW LOVE SONG ONLY HA'PENNY A PIECE. March 1, 1796. *Engraved by* A. CARDON.

12. HOT SPICE GINGERBREAD SMOAKING HOT! May 1, 1796. *Engraved by* [G.] VENDRAMINI.

13. TURNIPS AND CARROTS HO. May 1, 1797. *Engraved by* T. GAUGAIN.

438 WHISTLER (JAMES MCNEIL). The Man and His Work. By W. G. Bowdoin. Roy. 8vo., *with portrait; bds.* 1902 0

439 ——— The Art of James McNeill Whistler. An Appreciation by T. R. Way and G. R. Dennis. 8vo., *pp.* xx, 128, *with numerous full-page illustrations, several coloured, including a few studies on thick paper; cloth* 1903 0 1

440 ——— WHISTLER AS I KNEW HIM. By MORTIMER MENPES. Impl. 8vo., *with over* 100 *illustrations; cloth, gilt top* *In the Press* 2

441 ——— the same. Impl. 8vo., EDITION DE LUXE 5

The chief feature of this issue will be an original etching by Whistler never before published. It will be printed direct from the copper by Mr. Menpes himself. The copper will then be destroyed.

In this book Mr. Menpes endeavours pungently, vividly, and briefly to make Whistler known to the world at large as he himself knew him fifteen years ago. And it must be remembered that Mr. Menpes knew the artist absolutely at his best. He saw and worked with him at the very zenith of that brilliant career, and at the moment when Whistler was engaged on his greatest masterpieces Mr. Menpes was at his side.

Digitized by Google

£ s. d.

WORLIDGE (T.). A SELECT COLLECTION of DRAWINGS from curious ANTIQUE GEMS, most of them in the Possession of the Nobility and Gentry of this Kingdom; etched after the Manner of Rembrandt. 4to., *with fine portrait and* 182 *plates (including the two rare extra plates); russia gilt* 1768 4 4 0

3. Dutch, Flemish, and German Schools

ANTWERP. MUSÉE ROYALE D'ANVERS. 4 pts., folio, VAN GELDER HAND-MADE PAPER, *with* 48 *reproductions in photogravure after the most celebrated paintings; in a half red morocco portfolio* *Haarlem*, 1902 3 10 0

BEHAM (HANS SEBALD) and Heinrich ALDEGREVER. TWENTY-FOUR ENGRAVINGS ON COPPER, consisting of groups of 2 or 3 persons, by BEHAM, and 6 other small Etchings by ALDEGREVER. *Neatly mounted on tinted paper, in an impl. 4to. vol., half russia* 1538-46 14 14 0

A choice collection. The Beham engravings comprise those of "Les Noces de Village" and the "Marche des nouveaux Mariés de Village."

TISH MUSEUM. REPRODUCTIONS OF PRINTS. Impl. folio

5 —— Part II. EARLY GERMAN. 22 *plates* 1889 2 0 0

6 —— Part III. EARLY GERMAN. 32 *plates* 1884 3 0 0

7 —— Part VI. SPECIMENS of LINE-ENGRAVING by MASTERS of GERMANY and the LOW COUNTRIES, 1530-1620. 15 *plates* 1896 2 0 0

8 —— Part VII. SPECIMENS of LINE-ENGRAVING by MASTERS of the NETHERLANDS SCHOOLS under the INFLUENCE of RUBENS and VANDYCK (*about* 1620-1670). 12 *plates* 1898 2 0 0

CUSTOS (D.). (*Title within an architectural ornamental design containing allegorical figures:*) TIROLENSIVM. PRINCIPVM COMITVM. AB an⁰. Virg: partus. cio cc . xxix . usq3 ad Ann. cio lo . lc . GENVINÆ ICONES . . .

Sm. folio, *with* 30 *plates including the Imperial Austrian Arms, a small map of the Tyrol, and* 28 *full-length portraits in the costume of the period, the margin of* 1 *l. repaired; half morocco* *Augsburg*, 1599 1 16 0

—— (*Title within an elaborate border illustrated with allegorical figures:*) FVGGERORVM ET FVGGERARVM QUAE IN FAMILIA NATAE QUAÈVE IN FAMILIAM TRANSIERVNT QVOT EXTANT AERE EXPRESSAE IMAGINES.

Large folio, FIRST EDITION, *the text in Latin, with* PROOF IMPRESSIONS *of the* 127 *fine portraits, in the rich costume of their respective periods (each portrait with the coat of arms of its owner, and surrounded by an elaborate border), engraved by* DOMINICUS CUSTOS, LUC. *and* WOLFG. KILIAN; *bound in contemporary parchment;* VERY RARE *ibid.*, 1593 16 0 0

—— (*Title within an ornamental engraving:*) Contrafehe der Herrn Függer, vnd Frawen Függerin, wöllche in disem geschlecht geporen worden oder züe demselben sich ehelich verpflichtet haben. ANNO M.DC.XX.

Folio, THIRD EDITION, *the text in German, with* 129 *plates including the* 2 *extra plates issued, with only a small number of copies; a remarkably fine copy in the original vellum;* RARE *ibid.*, 1620 4 10 0

DE BRY (T.). A New Artistic Alphabet designed by T. de Bry. Frankfort-on-Main, 1595. Roy. 4to., *a facsimile reproduction by G. Waterston and Sons; half calf* *Edinburgh*, 1880 0 10 6

This is a capital reproduction from one of the scarcest works of its kind, made in facsimile from a copy in the library of the late Sir W. Stirling-Maxwell. The original being more talked about than known even by collectors, the appearance of the copy will be welcomed by antiquaries and those who are interested in the designs of the sixteenth century in the Rhine country.

DIETRICH (C. W. E.). A COLLECTION of 73 choice EXAMPLES of the ETCHED WORK of DIETRICH. *All fine impressions,* THE MAJORITY BEING OF THE FIRST STATE, *with wide margins; in* 1 *vol. folio, old calf gilt* 1741-69 2 18 0

Digitized by Google

£ s.

454 DURER (A.). Konstruierte Figuren und Köpfe unter den Werken Albrecht Dürers. Untersuchungen und Rekonstruktionen von Ludwig Justi. Roy. 4to., *with* 8 *plates and* 27 *illustrations in the text; cloth* *Leipzig*, 1902 1 0

455 HALS (FRANS). HELIOGRAVURES NAAR ZIJNE SCHILDERIJEN IN NEDERLAND. Roy. folio, *the text in German and Dutch, with* 25 *splendid reproductions of the artist's work; in portfolio* *Haarlem*, 1901 5 0

456 ——— By Gerald S. Davies. Sm. folio, *pp.* xviii, 157, *with* 12 *photogravures, and* 45 *full-page photographic illustrations; half vellum, gilt top* 1902 2 2

"Frans Hals practically confined himself to portrait painting, in which art he had no superior with the exception perhaps of Van Dyck. This latter repeated again and again that Hals would have been the greatest portrait-painter living if he could have rendered his colours softer and more harmonious."—*Biographie générale.*

457 HANDZEICHNUNGEN ALTER MEISTER DER HOLLAENDISCHEN SCHULE. Series I—V, folio, *with* 320 *fine reproductions; in wrappers* *Haarlem*, 1900 8 0

This is a collection of very fine reproductions of typical examples of Rembrandt, Jan Steen, Albert Cuyp, Hobbema, Adriaen and Isack van Ostade, Jan Both, Adriaen van de Velde, Paul Potter, Wouverman, Lucas van Leyden, Ruisdael, Sir Peter Lely, Cornelius Vischer, and Franz Hals.

458 HOGENBERG. (*Title within a circular ornamental design, in the background a hunting scene containing men, animals, etc., lines* 1-11:) | QVADRVPEDV | *ac volatilium; Florum præterea et* | *Fructuum Varij generis effigies ad viuū* | *adumbratæ., camporumq̃ prospectibus exornatæ,* | *cum aurifabris et pictoribus, tum literarum* | *studiosis, artiumq̃ sautoribus haud in-* | *gratæ, tabellis æneis incisæ ac* | *diuulgate, per Joannem* | *Hogenbergium, an⁰:* | *Salutis* | 1594. | (*The same, below the circular design, lines* 12- *the end:*) | *Iohan Busse- mecher excui* | *dit in vbiorum Colonia* |

Oblong 8vo., *a collection of* 19 *plates (including the title) of Quadrupeds, Birds, various other Animals, Plants, Fruit, etc., the backgrounds of the plates containing interesting landscape views,* BRILLIANT IMPRESSIONS IN UNTOUCHED CONDITION; *an exceptionally large and tall copy in the original bds.;* EXCESSIVELY RARE *Cologne*, 1594 8 8

This copy has nearly double the number of plates contained in any other I can trace. Nagler and Brulliot, who mention a series of plates on this subject by the same artist, both agree in giving the number as 12, though Nagler, it is true, questions this. Evidently the existence of a title to the series was likewise unknown to these authorities.

Brulliot ascribes the work to Jean Nicholas Hoogenberg, who was born in 1500 and died, according to him, in 1554, though Nagler gives the date of his death as 1545. Here Brulliot is incorrect, while Nagler's account of the real author's life seem to tally with the date of the work catalogued above. According to Nagler, Johann Hogenberg or Hoogenberg worked in Cologne between 1590 and 1610, and, if this be correct, then the series under consideration represents some of his earlier work.

458*HOLBEIN. OEUVRE DE JEAN HOLBEIN ou RECUEIL de GRAVURES d'après ses plus beaux Ouvrages, accompagnés d'Explications historiques et critiques et de la Vie de ce fameux Peintre, par CHRÉTIEN de MECHEL. Folio, *with a number of beautiful engravings (as described below), the whole neatly mounted in an impl. folio volume, red morocco extra, broad gilt borders, gilt edges, by* KALTHOEBER, *Lord Rendlesham's copy* *Basle*, 1780 4 4

PLATES: Portrait of Holbein engraved by Hübner; Triomphe de la Mort, 47 *plates and* 1 *vignette;* Triomphe des Richesses et Triomphe de la Pauvreté, 2 *plates and* 1 *vignette;* La Passion de notre Seigneur, *engraved title and* 12 *plates;* Costumes Suisses, Civils et Militaires Hommes et Femmes du seizième siècle, 12 *plates;* Portraits d'Hommes Illustres du seizième siècle, 6 *plates.*

459 ——— IMITATIONS OF ORIGINAL DRAWINGS BY HANS HOLBEIN, in the COLLECTION of HIS MAJESTY, for the PORTRAITS of ILLUSTRIOUS PERSONS of the COURT of HENRY VIII. With Biographical Tracts [by E. LODGE]. Published by J. CHAMBERLAINE. Atlas

Digitized by Google

EIN, *continued* :— £ s. d.

folio, *with* 84 COLOUR-PRINTED PORTRAITS (*on* 83 *plates*), *engraved* by BARTOLOZZI (*including the portraits of Holbein and his Wife, and the two miniatures of Henry and Charles Brandon, Dukes of Suffolk*), ALL OF THE EARLIEST ISSUE; *in the pts., uncut, as issued, enclosed in the original portfolio* 1792 84 0 0

——— the same. Atlas folio, *with* 92 PORTRAITS (*on* 91 *plates—including the* 8 *portraits of the Court of Francis II of France, which remained unpublished for a number of years, but were afterwards added to a few of the original copies*), *mostly* UNTINTED PROOFS BEFORE LETTERS ON INDIA PAPER; *half brown morocco, gilt top* 1792-1802 32 0 0

It is very rarely indeed a set like this occurs in the market. From their rarity I conclude that these untinted proofs before letters were not published for sale.

——— the same. Sm. folio, *with* 84 COLOUR-PRINTED PORTRAITS; *half red morocco extra* 1828 10 0 0

——— the same. Sm. folio, *a series of* 83 PLAIN PROOFS BEFORE LETTERS, *without letterpress; half red morocco extra* 1828 6 10 0

The portraits in this issue, although reduced in size, are of beautiful execution.

——— and VAN DYCK. PICTURES BY HOLBEIN AND VAN DYCK AT WINDSOR CASTLE historically and critically described by ERNEST LAW. Impl. 4to., *pp.* viii, 106, *with* 40 *plates in photogravure; half vellum gilt, gilt top* 1902 5 5 0

HOLLAR (Wenceslaus). ORNATVS MVLIEBRIS ANGLICANUS OF THE SEVERALL Habits of Englifh Women . . . sold by H: Overton . . . 1640. *Consisting of plates* 1 (*title*)—25, *plate* 26 *missing* 1640

——— THEATRV MVLIERVM, ſive VARIETAS atq; DIFFERENTIA Habituum Fœminei Sexus, di=uerſorum Europæ Nationum . . . 1643 . . . sold by Henry Overton . . . *Consisting of engraved title, plates* 1—26, *and* 29—48, *plates* 27—28 *missing* 1643

—— the two works in 1 vol., sm. 4to., *very choice impressions of the plates, old half binding; with the bookplate of Edward Cheney* 1640-43 5 15 0

The above were afterwards re-issued by Robert Sayer, the first-named work, without a date, the other under date of 1643. In the *Theatrum Mulierum* two plates are printed on a page.

——— A COLLECTION OF ENGRAVINGS BY HOLLAR. *Comprised are Female Portraits, Views, and Fancy Subjects, to the number of* 66, *mostly original impressions in fine state; the whole inserted in a folio volume, half brown morocco* *circa* 1640-50 15 15 0

Many of these prints are rare. Included are portraits of Lady Herbert and Elizabeth, Duchess of Lennox and Richmond; views of cities representing the Seasons; female figures representing the Seasons; and views of Covent Garden, Lambeth Palace, the Tower, Whitehall (2), the Royal Exchange, Westminster Hall, St. Paul's Cathedral, Canterbury Cathedral (2), and Islington (5).

——— AULA VENERIS sive varietas foeminini sexus diversarum Europae Nationum differentiaque habituum ut in qualibet Provincia sunt apud illas nunc vsitati. 12mo., *frontispiece and* 48 *engravings, also extra-plates representing costumes of various monks; very fine and fresh impressions; green morocco extra, gilt edges* 1644 10 10 0

——— BLOME'S SMALL MAP OF LONDON AND EIGHT VIEWS OF LONDON. ORIGINAL IMPRESSIONS, *including* 5 PROOFS BEFORE THE NUMBERS.—NAVIUM VARIÆ FIGURÆ ET FORMIÆ, A W. HOLLAR in

Digitized by Google

£ s.

diuersis Locis ad uiuum delineatæ & Aqua forti æri infculptæ; A° 1647. *A series consisting of* 12 *superb plates*, ORIGINAL PROOF IMPRESSIONS BEFORE THE NUMBERS. —A VIEW OF PLYMOUTH. 1646.—A VIEW OF RHENEN.—together, 23 *plates* (*the two last inserted*) MOUNTED ON THICK WHITE PLATE-PAPER ON LINEN GUARDS; *a very fine collection bound in* 1 *vol.*, *oblong folio*, *full green morocco extra*, *gilt edges*, *by Holloway* 1646-47 28 0

LIST of VIEWS of LONDON:—Byrsa Londinensis vulgo the Royal Exchange; Castrum Royale Londinense vulgo the Tower; Piazza in Covent-garden; S. Marie Ouer's in Southwarke; Civitatis Westmonasteriensis Pars; Palatium Archiepiscopi Cantuariensis propae Londinum vulgo Lambeth House; Palatium Regis prope Londinum vulgo Whitehall; Sala Regalis cum Curia Westmonasterij vulgo Westminster haall.

LIST of ENGRAVINGS of SHIPS:—Title as above; Naves Mercatoriæ Hollandicæ per Indias Occidentales; Naves Bellicæ, Navis Mercatoria per Indias Orientales; an uninscribed plate (Parthey 1264); Naves Mercatoriæ Hollandicæ per Indias Occidentales; Naves Bellica Hollandica; Naves Mercatoriæ Hollandicæ Societis Indiæ Orientalis; Naves Bellicæ Hollandicæ; de Heu van Brussels; Naves Mercatoriæ Hollandicæ vulgo Vlieten; Boyers; Navis Mercatoria Hollandica vulgo Vliet.

468 HULSEN (Esaias von). Repræsentatio der fvrstlichen Avfzug und Ritterspil. So der dvrchlevchtig hochgeborn Furst und Herr. Herz Johan Friderich Hertzog zu Württemberg und Teeckh . . . beij Ihr. . . neüwgebornen Sohn Friderich . . . fürstlicher Kindtaffen, denn 10 biss auff denn 17 Martij, Anno. 1616. Inn der . . Statt Stuetgarten . . . gehalten . . . 2 vols. in 1, oblong folio, *with engraved titles and* 78 *plates by Matthæus Merian*, *fine impressions*, *with German descriptions by Th. Charitinus* [*Johann Augustus Assum*]; *old calf*, £21; or, *vellum*, *emblematic stamps on sides*, *from the Hamilton Palace Library* 1616 25 0

469 LEHMANN (A.). Das Bildnis bei den altdeutschen Meistern bis auf Dürer. 8vo., *pp.* xvi *and* 252, *with* 72 *illustrations*; *sd.* *Leipzig*, 1900 0 16

A history of German portraits did not exist until the author undertook the present work, which comprises a detailed history of German portraits from the earliest times to the middle of the 15th century, when the art of engraving began to supersede pen and pencil drawing.

470 LEYDEN (LUCAS van). 1494-1533. HANDZEICHNUNGEN, STICHE und GEMÄLDE. 12 pts., folio, VAN GELDER HAND-MADE PAPER, *with* 60 *fine reproductions* (30 × 40 *ins.*); *in wrappers* *Haarlem*, 1903 3 12

Several parts are ready.

471 MATSIJS (QUINTEN). 3 pts., folio, *with* 36 *reproductions*; *in wrappers* *ibid.*, 1900 1 16

472 MEESTERSTUKKEN DER 19e EEUWSCHE SCHILDERKUNST onder redactie van M. MICHEL. 12 pts., forming Series I—III, impl. folio, *with* 72 *superb plates mounted on plate paper*; *in wrappers* *ibid.* 9 18

473 MEISTER W ✧ (DER). Ein KUPFERSTICHER der ZEIT KARLS des KÜHNEN. Von MAX LEHRS. Folio, *pp.* 24, *with* 31 *photographic plates*; *in portfolio* (*pub.* £3. 15*s*) *Leipzig*, 1895 2 15

474 ——— der Liebesgärten (Der). Ein Beitrag zur Geschichte des ältesten Kupferstichs in den Niederlanden. Von Max Lehrs. 4to., *pp.* 21, *with* 10 *photographic plates*; *sd.* (*pub.* £1) *ibid.*, 1893 0 15

475 NATIONAL-GALERIE (DIE) IN LONDON. VLÄMISCHE, DEUTSCHE und HOLLÄNDISCHEN SCHULE. 4 pts., folio, *with* 32 *reproductions*; *as issued* *Haarlem*, 1900 2 0

Digitized by Google

£ s. d.

PASS. HERωOLOGIA ANGLICA: hoc est clarissimorvm et doctissimorvm aliqovt ANGLORVM, qvi florvervnt ab anno Cristi M.D. vsq' ad presentem annvm M.D.CXX, Vivæ Effigies, Vitæ et elogiæ . . authore H[enrico] H[ollando]. Anglo-Britanno . . . Sm. folio, *with engraved title*, 65 *splendid portraits by the Pass Family, and one of the two monuments, fine impressions, engraved title and one or two leaves slightly cut into; straight-grained olive morocco extra, gilt edges; from the Christopher Sykes collection*

Impensis CRISPINI PASSÆI, *Calcogr. et Jansonii Bibliop. Arnhem., s. a.* [1620] 12 0 0

——— the same. Sm. folio, 65 *portraits and both monuments, fine impressions; a fine and very tall copy in blue morocco extra, dentelle tooling on sides, gilt edges* [1620] 21 0 0

This beautiful series of English portraits was the FIRST EVER ISSUED. As few copies are so perfect as the two above, I add the COLLATION: Engraved title; Text: Dedication, 1 leaf; Praefatio, 2 leaves; Post-Prefatio, 2 leaves (wanting in the first of the above copies); other introductory matter, 3 leaves with portrait on reverse of last; pp. 1-240, with a portrait on nearly every leaf; List of Plates, 1 leaf; SEPARATE PLATES—Monument of Queen Elizabeth, at p. 40 (wanting in first copy), Frobisher's portrait, at p. 96, J. Harrington, after p. 133, J. Balaeus, at p. 164.

——— L'Œuvre gravé des Van de Passe. Décrit par D. Franken. 8vo., *sd.* *Paris*, 1881 0 9 0

PLOOS VAN AMSTEL. COLLECTION D'IMITATIONS DE DESSINS D'APRÈS LES PRINCIPAUX MAITRES HOLLANDAIS ET FLAMANDS; continuée avec des Renseignemens historiques et détaillés sur ces Maitres et sur les Ouvrages: précédés d'un Discours sur l'Etat ancien et moderne des Arts dans les Pays Bas, par C. JOSI. 3 vols. in 2, atlas folio, *an* ORIGINAL COPY, *containing portrait in two states, and* 105 *beautiful plates* COLOURED IN EXACT IMITATION OF THE ORIGINALS, *and mounted on tinted drawing paper; half red morocco* 1821-27 22 10 0

Only a very limited number of copies of this fine work were prepared by Mr. C. Josi, successor to Mr. Ottley, as keeper of the drawings in the British Museum. They were all sold to subscribers at 60 guineas each. The collection contains examples of the works of Ostade, Van Huysum, Rembrandt, Metzu, Mieris, Terburg, Berghem, Paul Potter, Ruisdael, and other masters too numerous to mention here, but who have made the Flemish School of Art famous.

POL DE MONT. L'ÉVOLUTION DE LA PEINTURE NÉERLANDAISE aux XIIIe, XIVe, et XVe SIÈCLES, et l'EXPOSITION à BRUGES. 20 pts., folio, *pp.* 120, *with* 200 *superb phototype plates* (40 × 30 *cm.*) *on* VAN GELDER HAND-MADE PAPER; *each part in a wrapper designed by* EDMOND VAN OPPEL *Haarlem*, 1903 15 0 0

Pts. I—VI are ready. This important work contains reproductions of Flemish paintings in the Louvre, the National Gallery in London, the Galleries of Berlin, Vienna, Florence, Naples (Doria), Madrid, Brussels, Bruges, Antwerp, La Hague, Dijon, and Chantilly. Moreover private collections, generally closed to the public, are treated.

PORTALIS (Baron R.) and H. BÉRALDI. LES GRAVEURS DE DIX-HUITIÈME SIÈCLE. 3 vols., roy. 8vo., ONE OF 20 COPIES ON CHINA PAPER; *full polished red levant morocco extra, gilt tops, uncut* *Paris*, 1880-82 6 6 0

Digitized by Google

£

482 REMBRANDT. L'ŒUVRE DE REMBRANDT, reproduit par la Photographie. Décrit et commenté par C. BLANC. 2 vols., large folio, and 1 vol., impl. folio, *with numerous reproductions; half green morocco, gilt tops* *Paris*, 1853-58 4

This work consists of 1 vol. of text, and 2 vols. of plates.

483 ——— ORIGINAL DRAWINGS BY REMBRANDT HARMENSZ VAN RIJN. Edited by F. LIPPMANN, with the assistance of W. BODE, SIDNEY COLVIN, F. SEYMOUR HADEN, and J. P. HESELTINE. [FIRST SERIES.] 4 vols., impl. folio, *with* 200 *plates; in portfolios;* VERY SCARCE *Berlin*, 1888-92 36

484 ——— the same. SECOND SERIES. 2 vols., impl. folio, *with* 100 *plates; in portfolios* *The Hague*, 1900-01 12 1

485 ——— the same. THIRD SERIES. Vol. I. Impl. folio, *with* 50 *plates; in portfolio* *ibid.*, 1903 6

486 ——— THE REMBRANDT EXHIBITION AT AMSTERDAM. With a DESCRIPTIVE TEXT by DR. C. HOFSTEDE DE GROOT. Translated from the Dutch by H. J. VAN DER NOORDAA. Atlas folio, *with* 40 *superb photogravures*, 1901.—THE REMBRANDT EXHIBITION AT LONDON, 1899. With a DESCRIPTIVE TEXT by Dr. C. HOFSTEDE DE GROOT. Translated from the Dutch by H. J. VAN DER NOORDAA. Atlas folio, *with* 26 *photogravures*, 1902.—together, 2 vols., atlas folio, *with* 66 *magnificent photogravures printed on specially made Dutch plate-paper; in two portfolios, half vellum, designed by* C. A. LION CACHET . *Amsterdam*, 1901-02 43 0

This exhibition of Rembrandt's works was held at Amsterdam in September and October, 1898, on the occasion of Her Majesty Queen Wilhelmina's Coronation.

CONTENTS OF VOL. I

1. SAMPSON BOUND (His Majesty the German Emperor)
2. CHRIST IN EMMAUS (Madame André-Jacquemart, Paris)
3. NICOLAS RUTS (Count Boni de Castellane, Paris)
4. PORTRAIT OF A MAN (Countess Edmond de Pourtalês, Paris)
5. THE ENTOMBMENT (Hunterian Museum, Glasgow University)
6. OLD LADY (Arthur Sanderson, Esq., Edinburgh)
7. RABBI WITH WHITE TURBAN (His Grace the Duke of Devonshire, K.G., Chatsworth)
8. YOUNG WOMAN (Dr. A. Bredius, The Hague)
9. LANDSCAPE (Czartoryski Museum, Cracow)
10. THE SALUTATION (His Grace the Duke of Westminster, K.G., Grosvenor House, London)
11. LADY WITH A FAN (H.M. Queen Victoria, Buckingham Palace)
12. THE MARCH-OUT OF BANNING COCQ'S COMPANY (NIGHTWATCH) (The Town Council of Amsterdam)
13. REMBRANDT WITH RED CAP (H.R.H. The Grand Duke of Saxony, Weimar)
14. THE TOILET OF BATHSEBA (Jhr. Steengracht van Duivenvoorde, The Hague)
15. GENTLEMAN WITH A HAWK (His Grace the Duke of Westminster, K.G., Grosvenor House, London)
16. LADY WITH FAN, WIFE TO FORMER (His Grace the Duke of Westminster, K.G., Grosvenor House, London)
17. BUST OF REMBRANDT (The Grand Ducal Art Gallery, Karlsruhe)
18. MAN READING NEAR A WINDOW (New Carlsberg Glyptothek, Copenhagen)

Digitized by Google

BRANDT, *continued*:— £ s. d.

19. Old Lady (Captain G. L. Holford, C.I.E., Dorchester House, London)
20. Nicolaes Berghem (His Grace the Duke of Westminster, K.G., Grosvenor House, London)
21. Jan Six, Standing near a Window (Monsieur Léon Bonnat, Paris)
22. Allegory of the Peace of Westphaly (The Boymans-Museum, Rotterdam)
23. Young Painter (W**, London)
24. Old Woman (Monsieur Jules Porgès, Paris)
25. Study of Rembrandt's Brother (The Mauritshuis Gallery, The Hague)
26. Man in Armour (Corporation Art Gallery, Glasgow)
27. Portrait of Titus Van Rijn (Monsieur Rudolf Kann, Paris)
28. Polish Chevalier (Count Tarnowsky, Dzikow, Galicia)
29. Study of a Boy (The Earl Spencer, K.G., Althorp Park)
30. Portrait of Arn. Tholinx (Madame André-Jacquemart, Paris)
31. Rembrandt with Pallet (Lord Iveagh, London)
32. Old Woman Cutting her Nails (Monsieur Rudolf Kann, Paris)
33. Rembrandt as an Old Man (His Grace the Duke of Buccleuch, K.G., Montague House, London)
34. Portrait of a Gentleman (Prince Jousoupof, St. Petersburg)
35. Portrait of a Lady (Prince Jousoupof, St. Petersburg)
36. Portrait of an Old Lady (Lord Wantage, London)
37. The Syndics (Staalmeesters) (The Town Council of Amsterdam)
38. David Playing Before Saul (Dr. A. Bredius, The Hague)
39. Jewish Bride (The Town Council of Amsterdam)
40. The Scourging of Christ (The Grand Ducal Gallery, Darmstadt)

Contents of Vol. II

1. A Girl at her Toilet, called The Jewish Bride (The Prince of Liechtenstein, Vienna)
2. Portrait of Rembrandt's Sister (Madame André-Jacquemart, Paris)
3. The Shipbuilder and his Wife (H.M. Queen Victoria, Buckingham Palace)
4. Portrait of Saskia (His Grace the Duke of Buccleugh, Montagu House, London)
5. Portrait of a Woman (Karl von der Heydt, Esq., Berlin)
6. Christ and Mary Magdalene at the Tomb (H.M. Queen Victoria, Buckingham Palace)
7. Portrait of a Woman (The v. Weede van Dijkveld Family, The State Museum, Amsterdam)
8. Portrait of the Painter (H.M. Queen Victoria, from Buckingham Palace)
9. Portrait of a Woman (Lord Iveagh, London)
10. Girl at a Window (Dulwich College, London)
11. Joseph's Coat (The Earl of Derby, London)
12 Study of Rembrandt's Brother, with a Helmet (The Royal Museum, Berlin)
13. Portrait of Titus (Captain G. L. Holford, Dorchester House, London)
14. Tobit and his Wife (Sir Francis Cook, Bart., Richmond)
15. The Slaughter House (The Corporation of Glasgow)
16. The Mill (The Marquess of Lansdowne, Bowood)
17. Portrait of Titus (The Earl of Crawford and Balcarres, Haigh Hall, Wigan)
18. Portrait of an Old Woman (His Grace the Duke of Buccleugh, Montagu House, London)
19. Study of a Woman, called Rembrandt's Cook (F. Fleischmann, Esq., London, formerly Leopold Goldschmidt, Esq., Paris)
20. Portrait of a Lady with a Parrot (Lord Penrhyn, Penrhyn Castle)

Digitized by Google

REMBRANDT, *continued* :— £ s.

21. PORTRAIT OF THE PAINTER (The Earl of Ilchester, Melbury)
22. THE ADORATION OF THE MAGI (H.M. Queen Victoria, Buckingham Palace)
23. WOMAN WITH FLOWERS (Earl Spencer, Althorp Park)
24. STUDY OF A WOMAN (George Rath, Esq., Budapest)
25. HOMER (Dr. A. Bredius, Mauritshuis, The Hague)
26. PORTRAIT OF A YOUNG WOMAN (Charles Morrison, Esq., Basildon Park)

487 ——— L'ŒUVRE COMPLET DE REMBRANDT decrit et commenté par E. DUTUIT, et reproduit a l'aide des Procédés de l'Héliogravure par CHARREYRE. Catalogue raisonné de toutes les Estampes du Maitre ; accompagné de leur Reproduction en Fac-similé de la Grandeur des Originaux au Nombre de 360 environ, précédé d'une Introduction sur la Vie de Rembrandt et l'Appréciation de ses Œuvres.—SUPPLÉMENT à l'ŒUVRE complet de REMBRANDT. Tableaux et Dessins de Rembrandt. Catalogue historique et descriptive.—together, 3 vols., impl. 4to., and 1 vol., atlas folio, *with* PROOF IMPRESSIONS *of the numerous fine plates ; half brown morocco extra, gilt tops* *Paris*, 1883-85 15 0

488 ——— the same. 38 pts. and supplement, impl. 4to., and 2 pts., atlas folio, A SPECIAL SET WITH THE ETCHINGS IN 2 STATES, *viz:* (*a*) ON "PAPIER DE HOLLANDE," *and* (*b*) "PAPIER DU JAPON" ; *in* 35 *portfolios, the supplement sd.* 1883-85 24 0

Complete sets like the above rarely occur in the market.

489 ——— Catalogue raisonné de toutes les Pieces qui forment l'Œuvre de Rembrandt, composé par Gersaint, et mis au jour, avec les augmentations nécessaires, par Helle et Glomy. *Paris*, 1751.—Supplément au Catalogue raisonné de Gersaint, Helle et Glomy. Par P. Yver. *Amsterdam*, 1756.—in 1 vol., 8vo., FIRST EDITIONS, *with portrait; hf. bd.* *Paris and Amsterdam*, 1751-56 0 8

490 ——— the same. Nouvelle Edition par le CHEV. DE CLAUSSIN. 1824.—Supplément au Catalogue de Rembrandt. 1828.—in 1 vol., 8vo., *half morocco* *Paris*, 1824-28 0 12

This edition supersedes all others previous or otherwise.

491 ——— the same. Nouvelle Edition. Entièrement refondu, corrigée et considérablement augmentée par A. BARTSCH. Réimpression textuelle de l'Edition de 1797. 2 vols., 8vo., *with plates including etchings; sd.* *Leipzig*, 1880 0 18

492 ——— Descriptive Catalogue of the Works of Rembrandt, and of his scholars, Bol, Livens, and Van Vliet. Compiled from the Original Etchings, and from the Catalogues of De Burgy, Gersaint, Helle and Glomy, Marcus, and Yver, by DANIEL DAULBY. 8vo., *with portrait; half bound* 1796 0 10

493 ——— The ETCHED WORK of REMBRANDT critically considered. By F. S. HADEN. *With* 3 *facsimile etchings, privately printed*, 1877 ; VERY SCARCE. —Notes on the Etched Work of Rembrandt. By C. H. MIDDLETON. 1877.—bound together in 1 vol., 4to., *half green morocco* 1877 3 8

Only 110 copies of Haden's work were printed.

The notes by C. H. Middletion specially refer to the Exhibition in the gallery of the Burlington Fine Arts Club, 1877.

Digitized by Google

	£	s.	d.
—— REMBRANDT, sa Vie et ses Œuvres par C. VOSMAER. Seconde Edition, entièrement refondue et augmentée. Impl. 8vo., *etched frontispiece on India paper; cloth* *The Hague*, 1877	1	0	0
—— the same. Impl. 8vo., THICK PAPER; *vellum* 1877	1	12	0
—— A DESCRIPTIVE CATALOGUE OF THE ETCHED WORK OF REMBRANDT by C. H. MIDDLETON. Roy. 8vo., *with plates; hf. bd.*, VERY SCARCE 1877	5	5	0
—— A Reply to a Letter and a Pamphlet published by F. Seymour Haden, under the title of "The Etched Work of Rembrandt." 8vo., 10 *pp.; sd.* 1879	0	1	6
—— REMBRANDT and his Work. By MALCOLM BELL. Impl. 8vo., *with 8 photogravures, 41 half-tone plates, and 30 collotype reproductions of etchings; cloth gilt* 1899	1	5	0

The book contains very full and complete lists of the works of the painter, including his etchings, and gives all particulars of date, size, exhibition, etc.

)INGER'S SPORTING PRINTS:

shann Elias Ridinger was born in Ulm, Feb. 16th, 1698 (Feb. 15th, 1695?) and died in Augsburg, April 10, 1767. After receiving tuition from Resch in Ulm and Falk in Augsburg he lived for three years in Ratisbon. On his return to Augsburg he produced his unrivalled series of about 1400 engravings of animals. No other age or country has ever brought forth so eminent an exponent of the art that Ridinger made his own. His bold masterful style is totally dissimilar to the more refined work of our English Landseer, nor can the humorous sketches of Alken be for one instant compared with the German master's serious efforts at portraying the details of the chase, and the shooting of game. On the continent and in English artistic circles he has long been appreciated, but until within the last year or so, collectors of all things sporting have somewhat neglected him. However, the eagerness with which his engravings are now being sought for, begins to show that this neglect can no longer be laid to their charge.

The collations of the following works are based on Thienemann.

) —— NEUE REIT-KŬNST IN KUPFER-STICHEN INVENTIERT ŬND GEZEICHNET VON JOHANN ELIAS RIDINGER, in Verlag Jeremias Wolffen Kunſthändlern in Aügſpürg. 1722. Oblong folio, *engraved title and 22 plates* (*Thienemann* 605-27); *old calf* *Augsburg*, 1722	8	8	0
) —— VOLLKOMMENE UND GRŬNDLICHE VORSTELLUNGEN DER VORTREFFLICHEN FŬRSTEN-LUST, ODER DER EDLEN JAGTBARHEIT . . . Erſter Theil . . . PERFAITE & EXACTE REPRESENTATION DES DIVERTISSEMENS DE GRANDS SEIGNEURS . . . Premiere Partie . . . Augsbourg. An. 1729 . . . Oblong impl. folio, 36 *plates* (*Thienemann* 13-48); FINE IMPRESSIONS BEFORE THE ADDITION OF THE NUMBERS; *contemporary hds.* *Augsburg*, 1729	14	0	0

COLLATION :—Letterpress title; plates [1-36].

All published. The spirited engravings representing the hunting and shooting of deer, wolves, hares, the wild-boar, etc., exhibit many ingenious contrivances for the snaring and capture of these animals.

1 —— ENTWURF EINIGER THIERE, WIE SOLCHE NACH IHREN UNTERSCHIEDENAN ARTEN, Actionen und Leidenschaften, nach dem Leben gezeichnet, samt beygefügten Anmerkungen . . . 7 pts. in 1 vol., folio, *with 126 plates; old half calf* *Augspurg*, 1738-55	12	0	0

COLLATION :—*Part I:* letterpress title; description of the plates, 1 *l.*; plates 1-18. *Part II:* letterpress title; description of the plates, 1 *l.*; plates 19-38. *Part III:* letterpress title and description of the plates, 2 *ll.*; plates 39-56. *Part IV:* letterpress title; description of the plates, 1 *l.*: plates 57-72. *Part V:* letterpress title; description

Digitized by Google

RIDINGER, *continued* :— £ s

of the plates, 1 *l.* ; plates 73-90. *Part VI :* letterpress title and description of the plates, 3 *ll.* ; plates 1-22. *Part VII :* letterpress title and description of the plates, 2 *ll.* ; plates 23-36.

The first 90 plates contain figures of dogs, lions, tigers, buffaloes, bears, deer, boars, wolves, foxes, etc. ; the remaining 36, of horses, mules, and donkeys.

504 ——— BETRACHTUNG DER WILDEN THIERE! MIT BEYGEFÜGTER VOTREFFLICHEN POESIE DES HOCH-BERÜHMTEN HERRN, BARTHOLD HEINRICH BROCKES . . . Aug. Vindel. A. 1736 . . . CONTEMPLATIO FERARUM BASTIARUM ! . . .

5 vols. oblong impl. folio, EARLIEST ISSUE, *engraved title and* 40 *plates* (*Thienemann* 195-235) ; *contemporary bds.* *Augsburg*, 1736 18 18

COLLATION :—Engraved title ; plates 1-36 [37-40].

This arrangement of the plates can only occur in copies of the earliest issue, as in the reprint the numbers on some of the plates were altered. It will be noticed that in this copy the last four plates were issued before the addition of the numbers.

505 ——— GRUNDLICHE BESCHREIBUNG UND VORSTELLUNG DER WILDEN THIERE NACH IHRER NATUR GESCHLECHT, ALTUR UND SPUHR.

2 pts. in 1 vol., impl. folio, 8 *double plates* (*Thienemann* 186-194) ; *contemporary bds.* [1738] 9 1

COLLATION :—Letterpress title and text to part I, 1 *l.* ; letterpress title and text to part II, 1 *l.* ; plates 1-8.

Blumenbach writes : "Without doubt Ridinger's *chef d'œuvre*, which he executed in the best years of his life. The Bears . . . and the wild hogs . . . are the best one could produce." Thienemann adds : "These words written in 1782 are still full of truth."

506 ——— (*Title in German :*) LEHRREICHE FABELN AUS DEM REICHE DER THIERE zur Verbesserung der Sitten und zumal dem Unterricht der Zugend neu entworfen . Erster Versuch . . . Augspurg, 1744. (*Title in Latin and French :*) FABVLARVM MORALIVM . . . Sylloge Prima. FABLES MORALES . . . Premiere Partie.

Roy. folio, FIRST ISSUE, *with* 16 *plates* (*Thienemann* 765-780) ; *half morocco* *Augsburg*, 1744 4 4

COLLATION :—Letterpress title in German, 1 *l.* ; letterpress titles in Latin and French, 1 *l.* ; address to the reader, etc., 1 *l.* ; description of plates 1-16, 8 *ll.* ; poetry to plates, 3 *ll.* ; plates 1-16.

507 ——— ABBILDUNG DER JAGTBAREN THIERE MIT DERSELBEN ANGEFÜGTEN FÂHRTEN UND SPUHREN, WANDEL, GÂNGE, ABSPRÛNGE, WENDUNGEN, WIDER-GÂNGEN, FLUCHT, und anderer Zeichen mehr mit vielem Fleiss, Zeit und Mûhe nach der Natur gezeichnet, samt einer Erklârung darûber . . . Augspurg. Anno 1740. *With title, text, and* 23 *plates.*—GENAUE UND RICHTIGE VORSTELLUNG DER WUNDERSAMSTEN HIRSCHEN SOWOHL ALO ANDERER BESONDERLICHE THIERE, welche von grossen Herrn selbst, gejagt, geschossen, lebendig gefangen oder gehalten worden . . . Augsburg, 1768. 74 *plates*

——— the two works bound in 1 vol., impl. folio, *with* 97 *plates ; half morocco* *Augsburg*, 1740-68 21 0

508 ——— GENAUE UND RICHTIGE VORSTELLUNG DER WUNDERSAMSTÊ HIRSCHÊ . . . 1768.

Roy. folio, 33 *plates ; contemporary bds.* 1768 6 6

COLLATION :—Plates 1-33.

The chief interest of this important collection lies in the life-like engravings of deer, in the portraiture of which Ridinger particularly excelled.

509 ——— (*French text, p.* 7 :) REPRESENTATIONS DES ANIMAUX selon leur grande Varieté et leurs belles Couleurs suivant des Desseins originels. 2 vols. in 1, large folio, *the text in French and German, with* 2 *frontispieces in bistre, and* 127 *coloured plates ; in the original binding ;* VERY RARE *About* 1770 31 10

The above is a fine copy of the rarest and most important of the works issued by the Ridingers.

510 ——— DIE VIER JAHRESZEITEN DER HUNDE. 4 *large plates* (16¾ × 13), *being Spring, Summer, Autumn, and Winter* *n. d.* 2 12

Digitized by Google

	£	s.	d.
ER, *continued* :—			
—— DIE VIER JAHRESZEITEN DES JAEGERS. *4 plates mounted on white cardboard* *n. d.*	2	16	6
—— SIX PLATES OF LIONS: (1) Leo Majestate sua superbus; (2) Leo a tergo; (3) Leo fremens; (4) Leo praedae inhians; (5) Leo dormiens; (6) Leo quiescens cum matre *n. d.*	3	3	0
—— AN UNUSUALLY EXTENSIVE COLLECTION OF THIS MASTER'S ENGRAVED WORKS, *comprising a portrait of the Artist and* 527 *plates* 7 vols., impl. folio, folio, atlas folio, and oblong folio, AN UNRIVALLED ORIGINAL COLLECTION OF EARLY IMPRESSIONS; *uniformly bound in old calf, gilt backs, with the bookplate of Wm. Constable, F.R.S.* (*circ.* 1780) *in each volume* (*circ.* 1734-58)	168	0	0

This collection seems to have been made about 1758, as the lacunæ exist chiefly among the plates issued subsequent to that date.

CONTENTS

IN 1 VOL. ATLAS FOLIO

NEUE REIT SCHUL vorstellend einen vollkommenen Reuter in allen Lectionen . . . *Augspurg*, 1734, engraved title and 17 plates of Horsemanship and haute école T. 628-645

SPAZIERRITT VON DER SCHULE, 2 large plates containing numerous figures of Horsemanship T. 714-715

GRUNDLICHE BESCHREIBUNG UND VORSTELLUNG DER WILDEN THIERE nach ihrer Natur Geschlecht, Alter und Spuhr (17 . .-38), 8 large plates with two leaves of text (? engraved) T. 186-194

DIE PAR FORCE JAGD eines Hirschen und wie er erlegt wird . . . T. 67

WIE DAS WILD-SCHWEIN gehaezt und ihm der Fang gegeben wird . . . 2 very large plates, extremely fine impressions T. 68

These are the largest and also the most beautiful works of Ridinger.

DIE VIER JAHRESZEITEN DER HUNDE, 4 large plates of the Seasons T. 105-108

Bound up in the volume is also a series of four scenes of a Military Expedition by J. J. Kleinschmidt, after G. P. Rugendas, published by J. E. Ridinger.

IN 2 VOLS. IMPL. FOLIO

ABBILDUNG DER JAGTBAREN THIERE mit derselben angefügten Fährten und Spuhren . . . *Augspurg*, 1740, printed title, leaf of printed text, and 23 plates of Animals with their Spoor T. 162-185

DIE VON VERSCHIDENEN ARTHEN DER HUNDEN behsezte Jagtbare Thiere . . . 1761, engraved title and 21 plates of the Hunting of Animals by Dogs T. 139-160

WAN DER EDLE HIRSCH VERENDET . . . DER HASE WIRD BEHÄZT . . . a pair of fine Hunting compositions T. 99-100

VORSTEHENDE HÜHNERHUNDE, 4 plates of setters and game T. 101-104

TWO PLATES OF BIRDS being caught by (a) a Dog (b) a Wild Cat T. 344-345

VERSCHIEDENE VOEGEL mit allerlei biblischen Spruechen, 1749, 4 plates of Groups of Birds T. 759-762

RAUBVÖGEL UND EULEN, 4 plates of Groups of Owls and Birds of Prey T. 755-758

DIE VIER JAHRESZEITEN DES JAEGERS, 4 plates of the Seasons T. 109-112

JAEGER UND FALKONIERS mit ihren Verrichtungen, 25 plates of Hawking and Owling T. 114-138

This is the finest series of Hawking scenes I have ever met with.

PORTRAITS GROSSER HERREN ZU PFERDE. A series of 15 (of 16) portraits of eminent personages on horseback including Emperor Francis I, Maria Theresa, Archduke Joseph, Augustus III, Louis XV, George II, Duke of Cumberland, Frederick V, Empress Elizabeth, Charles VII, and others T. 819-831, 833 835

ELEPHANTEN IN VERSCHIEDENEN STELLUNGEN, a series of 4 plates (incl. title) of Elephants T. 537-40

KÄMPFE REISSENDER THIERE, 4 plates (1st series) of carnivorous animals seizing their prey, rare T. 716-719

DIE VIER TAGESZEITEN DER HIRSCHE, 4 plates shewing the four divisions of the day in a Stag's existence T. 238-41

GENAUE UND RICHTIGE VORSTELLUNG DER WUNDERSAMSTEN HIRSCHEN SOWOHL als anderer besondlicher Thiere (1740-56), plates 1-74 of this grand series of Typical Animals and remarkable specimens T. 243-316

This series was continued until in 1768, 100 plates had been issued. The later plates are however never seen in conjunction with fine impressions of the earlier plates.

IN 1 VOL. OBLONG LARGE FOLIO

VOLLKOMMENE UND GRÜNDLICHE VORSTELLUNGEN DER VORTREFLICHEN. FÜRSTEN-LUST ODER DER EDLEN JAGDBARKEIT, *printed title, and* 36 *impl. folio plates of different modes of trapping and shooting animals* T. 13-48

Digitized by Google

RIDINGER, *continued* :—

BETRACHTUNG DER WILDEN THIERE mit . . . Poesie des . . . Herrn B. H. Brockes . . . *Aug. Vindel.* 1736, engraved title and 40 plates of typical Wild Beasts T. 195-235

DER PAR FORCE JAGT, 4 parts, 1756, 16 plates of a Deer Hunt T. 49-64

DER PARADIES ODER DIE SCHÖPFUNG und der Sündenfall des ersten Menschenpaares, 10 plates (of 12) of Scenes in Paradise and the Fall of Man T. 807-814, 816-17

IN 1 VOL. OBLONG FOLIO

TÜRKISCHER PFERDAUSBERG, samt einem die nothigen Anmerkungen hierzu enthaltenden Brief . . . *Augspurg*, 1752, printed title, and 4 plates of Turkish horses T. 594-97

PFERDERASSEN, NATIONALPFERDE, 24 (of 32) *plates of the Horses of different Nations* T. 562-5, 568-70, 572-75, 577-79, 581-89, 591

NACH DER NATUR ENTWORFFENE VORSTELLUNGEN WIE ALLES HOCH u. Niedere Wild, samt dem Feder Wildpraeth auf verschidene Weise mit Vernunfft List u. Gewalt libendig oder tod gefange wird, 24 plates (of 30) of various means of trapping and luring wild animals, etc. T. 62-73, 76-82, 84-88, 90, 92, 94, 95-98

WIE DIE HIRSCHE UND DAS WILD NACH FRANZÖSISCHER ART angesprochen werden, etc., 2 *plates* T. 236, 237

WIE DER HIRSCH DURCH ZEUCHTES WASSER mit parforce Hunden forciret wird

WIE DIE SAUEN . . . FORCIRT WERDEN, 2 *plates* T. 65-66

IN 1 VOL. LARGE FOLIO

LEHRREICHE FABELN aus dem Reiche der Thiere, 1744, large folio, title in red and black and title (in black) in Latin and French, 2 leaves, preliminary matter 4 leaves, descriptive text 8 leaves, and plates 1-16 T. 765-780

Four more plates were issued after Ridinger's death of which Thienemann writes "sie sind zwar auch von J. E. Ridinger erfunden und gezeichnet, aber erst nach seinem Tode von M. E. Ridinger gestochen und haben weniger Kunstwerth. . ."

ENTWURF EINIGER THIERE, wie solche nache ihren unter schiedenen Arten, Actionen und Leidenschaften, nach dem Leben gezeichnet, samt beygezugten Anmerkungen . . . 1738-55

— 7 parts in 1 vol., folio, 126 *plates; old calf* T. 391 516

COLLATION. *Part I:* letterpress title; description of the plates, 1 *l.*; plates 1-18. *Part II:* letterpress title; description of the plates, 1 *l.*; plates 19-38. *Part III:* letterpress title and description of the plates, 2 *ll.*; plates 39-56. *Part IV:* letterpress title; description of the plates, 1 *l.*; plates 57-72. *Part V:* letterpress title; description of the plates, 1 *l*; plates 73-90. *Part VI:* letterpress title and description of the plates, 3 *ll.*; plates 1-22. *Part VII:* letterpress title and description of the plates, 2 *ll.*; plates 23-26.

The first 90 plates contain figures of dogs, lions, tigers, buffaloes, bears, deer, boars, wolves, foxes, etc.; the remaining 36, of horses, mules, and donkeys.

Abstract.—It will thus be seen that the set consists of plates 1-832 of Thienemann with the following exceptions:—Nos. 1-12, 74, 75, 83, 89, 91, 93, 113, 161, 242, 317-343, 346-390, 517-536, 541-561, 566-7, 571, 576, 580, 590, 598-627, 646-713, 720-754, 763-4, 781-806, 815, 818, 832.

514 ROOSES (Max). Dutch Painters of the Nineteenth Century. With Biographical Notices. Translated by F. KNOWLES. 4to., *pp.* xv, 253, *with numerous illustrations in the text and 24 plates including 6 etchings by* P. ZILCKEN, *and 6 photogravures mounted on cardboard on linen guards: cloth* (*pub.* £2. 2*s*) 1898 0

515 RUBENS (PETER PAUL). LA GALERIE DU PALAIS DU LUXEMBOURG, peinte par RUBENS. Atlas folio, *with portraits of Rubens, Marie de Medicis, Francois de Medicis and Jeanne d'Autriche, and* 21 *beautiful engravings by Vermeulen, Audran, etc., representing the Life of Marie de Medicis*, BRILLIANT PROOF IMPRESSIONS BEFORE THE NUMBERS; *a very fine copy in red morocco extra, gilt edges;* RARE *Paris*, 1710 11

516 ——— GALLERIE DE RUBENS, DITE DU LUXEMBOURG. Avec l'Explication historique et allégorique de chaque Sujet. Impl. folio, *with* 25 *fine plates* SUPERBLY PRINTED IN COLOURS, PROOFS BEFORE LETTERS; *a very tall and fine copy in half calf*, ENTIRELY UNCUT; EXCESSIVELY RARE *ibid.*, 1809 52 1

This is the only complete copy that has occurred for sale for the last 12 or 15 years.

Digitized by Google

ENS, *continued*:— £ s. d.

——— Peter Paul Rubens, his Life and Genius. Translated from the German of Waagen. By R. R. Noel. Edited by Mrs. Jamieson. Sm. 4to., *bds.* 1840 0 15 0

This scarce little work should be included in a set of first editions of Mrs. Jamieson.

——— Original Unpublished Papers illustrative of the Life of Sir Peter Paul Rubens, as an Artist, and a Diplomatist. Collected and edited by W. N. Sainsbury. 8vo., *with coloured frontispiece; cloth* 1859 0 9 0

At the end is an Appendix to documents respecting the Arundelcian collection, the Earl of Somerset's collection, the great Mantuan collection, etc.

RUISDAEL (Jacob von). ORIGINAL-ABBILDUNGEN nach seinen besten GEMÄLDEN HANDZEICHNUNGEN und RADIRUNGEN. 4 pts., folio, *with* 40 *reproductions; in wrappers* *Haarlem*, 1900 2 8 0

SCHMIDT. Catalogue raisonné de l'Œuvre de feu G. F. Schmidt. 8vo., *with portrait; hf. bd.* 1789 0 10 0

SCOTT (W. B.). Gems of Modern Belgian Art. A Series of Carbon-photographs from the Pictures of living Artists, with Remarks on the Works selected, and an Essay on the Schools of Belgium and Holland. 4to., *with* 16 *plates; red morocco extra* 1872 0 18 0

Portaels, Slingeneyer, Wappers, Willems, Israels, Baron Leys, Alma-Tadema, and Dyckmans are among the artists represented.

——— Gems of Modern German Art. A series of Carbon-photographs from the Pictures of Eminent Modern Artists, with Remarks on the Works selected, and an Essay on the Schools of Germany. 4to., *with* 16 *plates; cloth, gilt top* 1873 0 16 0

VAN DER KELLEN (J. P.). Le PEINTRE-GRAVEUR HOLLANDAIS et FLAMAND, ou Catalogue raisonné des Estampes gravées par les Peintres de l'Ecole hollandaise et flamande. Ouvrage faisant suite au Peintre-Graveur de Bartsch. Vol. I., atlas 4to., *all published, with* 36 *plates in facsimile etched by J. A. Boland on India paper; in portfolio* *Utrecht*, [1867-73] 3 3 0

VAN DYCK. PICTORIAL NOTICES: consisting of a Memoir of Sir Anthony Van Dyck, with a Descriptive Catalogue of the Etchings executed by him: and a Variety of interesting Particulars relating to other Artists patronized by Charles I . . . By W. H. CARPENTER. 4to., *with portraits and a facsimile of a letter of Van Dyck; cloth, Presentation copy from the Author with his signature* 1844 1 18 0

——— VANDYCK'S PICTURES AT WINDSOR CASTLE. Historically and critically described by E. LAW. Impl. folio, *with* 30 *beautiful plates in photogravure; bds., uncut* *Chiswick Press*, 1899 6 6 0

——— MASTERPIECES of ANTHONY VAN DYCK. Full-page Photogravures of Fifty of the Finest Works by Van Dyck, selected from those Exhibited at Antwerp in 1899. Described, with Historical Notes, and a Biography of the Artist, by Max Rooses. Impl. 4to., *half parchment binding* (£3. 13*s* 6*d*) 1900 1 15 0

——— ANTON VAN DIJCK ALS MENSCH UND KÜNSTLER. Von POL de MONT. Deutsch von C. Hebbel. 10 pts., folio, *with* 60 *photogravures; in portfolio* *Haarlem* 5 10 0

VAN EYCK. L'ŒUVRE de HUBERT et JAN VAN EYCK. 4 pts., folio, *with* 40 *reproductions; in wrappers* *Haarlem*, 1900 2 8 0

——— Der MEISTER der VAN EYCK-SCHULE auch genannt der unbekannte Meister von 1480. 12 pts., folio, *Van Gelder handmade paper, with* 60 *plates* (30 × 40 *cm.*); *in wrappers* *ibid.*, 1903 3 12 0

Parts I and II are ready.

VOGEL (J.). STUDIEN UND ENTWÜRFE ÆLTERER MEISTER im Städtischen Museum zu Leipzig. Roy. folio, *with* 35 *plates;*

Digitized by Google

£ s.

portfolio *Leipzig*, 1895 6 10

CONTENTS

LUDWIG SCHONGAUER, Ritter Georg tödtet den Drachen
HEINRICH ALDEGREVER, Der Kampf mit dem Flussgott Achelous
DERS., Tödtung des Drachen, der den Garten der Hesperiden bewacht
SÜDDEUTSCHER MEISTER UM 1500, Entwurf für ein Stifterbild (Glasgemälde)
SÜDDEUTSCHER MEISTER DES 16. JAHRHUNDERTS, Landschaft
HANS SEBALD BEHAM, Virginia von Gericht
HANS HOLBEIN DER ÄLTERE, Entwurf zu einem Altarflügel mit der Darstellung Aller Heiligen
HANS HOLBEIN DER JÜNGERE, Maria mit dem Kind
LUCAS CRANACH DER ÄLTERE, die Geschichte vom kananäischen Weib
LUCAS CRANACH DER JÜNGERE, Lasset die Kindlein zu mir kommen
DOMENICO CAMPAGNOLA, Waldlandschaft mit Weiher
NIEDERLÄNDISCHER MEISTER, MITTE DES 16. JAHRHUNDERTS, die Geschichte des Tobias
JAN BRUEGHEL DER ÄLTERE (GEN. SAMMETBRUEGHEL), Dorfstrasse
PIETER CORNELISZ VAN SLINGELANDT, Brustbild eines Mannes in mittleren Jahren
JAN BOTH, Landschaft mit hohen Bäumen
JAN VAN GOYEN, Winterlandschaft
HANS JAN BOL, Landshaft mit Staffage: Abraham und die Engel
ROELAND ROGHMAN, Berglandschaft
PHILIPS KONINCK, Stadtansicht
LUCAS VAN UDEN, Dorflandschaft
REMBRANDT HARMENSZ VAN RIJN, der Jesusknabe unter den Schriftgelehrten
JAN LIEVENS (angeblich) Bildniss eines Mannes (jüdischen Gelehrten ?)
JAN GERRITSZ VAN BRONCHORST, Findung Mosis
JAN VAN DER HEYDEN, Ansicht eines Schlosses mit Park
SIMON JACOBSZ DE VLIEGER, Dünenlandschaft
CORNELIS SAFTLEVEN (SACHTLEBEN), junge Frau im Arbeiteranzuge
CLAES PIETERSZ BERCHEM, italienische Landschaft
ADRIAEN VAN OSTADE, Bauern bei der Mahlzeit; Inneres einer Bauernhütte
JOB BERCK-HEYDE (?), der Markt zu Kleve
CLAUDE LORRAIN (CLAUDE GELLÉE), römische Landschaft
CHARLES LE BRUN, die Ausgiessung des heiligen Geistes
FERDINAND KOBELL, Bauernhaus von Bäumen umgeben
SALOMON GESSNER, Landschaft
PHILIPP HACKERT, römische Landschaft bei Città Castellana

531 WOUWERMANS. ŒUVRES DE Phpe. WOUVERMENS Hollandois gravées d'après ses meilleurs Tableaux qui sont dans les plus beaux Cabinets de Paris et ailleurs . . . 1737. Impl. folio, *with portrait and* 100 *splendid engravings* (*of which the title forms No.* 25) *by Moyreau and others; calf* *Paris*, 1737 12 0

4. French School.

532 BELLIER DE LA CHAVIGNERIE (É.) AND L. AUVRAY. DICTIONNAIRE GÉNÉRAL DES ARTISTES DE L'ÉCOLE FRANÇAISE depuis l'Origine des Arts du Dessin jusqu'à nos Jours. Architectes, Peintres, Sculpteurs, Graveurs et Lithographes. 2 vols., impl. 8vo., *with upwards of* 2100 *pp.; half green morocco extra, gilt tops, uncut, the original wrappers bound in* *Paris*, 1881-85 4 10

533 BOCCACCIO. LE DECAMERON DE JEAN BOCACE. 5 vols., 8vo., *with* FIRST IMPRESSIONS *of the portrait*, 110 *plates, and* 97 *culs-de-lampe, by Gravelot, Boucher, Coquin, and Eisen;* OLD FRENCH RED MOROCCO EXTRA, GILT EDGES, ARMS ON SIDES, BY DEROME, *with the book-label of M. Despreaux and the book-plate of Robert Amédée Heath* *Londres* (*Paris*), 1757-61 22 10

534 BONHEUR. ATELIER ROSA BONHEUR. CATALOGUE des TABLEAUX, par ROSA BONHEUR.—Catalogue des AQUARELLES, DESSINS, GRAVURES, par ROSA BONHEUR.—2 vols., roy. 4to., *with* 105 *fine plates, sewed* (*pub.* 125 *fr.*) *Paris*, 1900 2 12

Digitized by Google

	£	s.	d.
BOUCHER (F.), LEMOYNE et NATOIRE. Par P. MANTZ. Large folio, *with numerous illustrations in the text and* 32 *plates, mostly etched; cloth* (*pub.* 100 *fr.*) *Paris*, 1880	2	0	0
BRITISH MUSEUM. REPRODUCTIONS OF PRINTS. Part VIII. SPECIMENS of LINE-ENGRAVING by MASTERS of the FRENCH SCHOOL, about 1580-1680. Impl. folio, 14 *plates* 1899	2	0	0
CALLOT (Jacques). A VOLUME OF 193 ENGRAVINGS AND ETCHINGS by this ARTIST, as described below. In a volume, sm. 4to., *old calf* [1635]	6	6	0
La Vie de la Mère de Dieu representée par divers Emblemes (27).—La Lumière du Cloître (27).—La Vie de l'Enfant Prodigue (13).—Les Fantasies (18).—Les Penitents et les Penitentes (9).—Varie Figgure Gobbi (19).—Le nouveau Testament (18).—Le douze Apôtres (12).—La Passion du Jesus Christ (16).—La petite Passion de J. C. (in medallion shape) (17).—Various biblical Subjects (17).			
CHANTS ET CHANSONS POPULAIRES DE LA FRANCE. Nouvelle Édition illustrée d'après les Dessins de E. de Beaumont, Daubigny, Dubouloy, E. Girand, Meissonier, Pascal, Staal, Steinheil et Trimolet, gravés par les meilleurs Artistes. 3 vols., imp. 8vo., *with frontispiece and numerous fine engravings; cloth, gilt edges* *Paris, Garnier*, 1848	3	10	0
CONTENTS.—Vol. I: Chants guerriers et patriotiques; vol. II: Chansons burlesques et satiriques; vol. III: Romances, Rondes et Complaintes.			
CLAUDE LE LORRAIN. LIBER VERITATIS, a Collection of [300] Prints after the original Designs of Claude, in the Collection of his Grace the Duke of Devonshire, engraved by RICHARD EARLOM, in the Manner and Taste of the Drawings. To which is added a descriptive Catalogue of each Print, together with the Names of those for whom, and of the places for which, the original Pictures were first painted (taken from the handwriting of Claude on the back of each Drawing), and of the present Possessors of many of the original Pictures. 3 vols., large folio, FIRST ISSUE, *with portraits of Claude, Earlom, and Boydell, and* VERY FINE IMPRESSIONS *of the* 300 *plates; brown morocco extra, gilt edges* [1777]-1819	10	10	0
The above is of Boydell's issue. Bohn afterwards re-worked the plates and issued the book in half red morocco. There exist also *forged* proofs of extremely poor and late impression. In this forged issue the numbers and letterings at the bottom of the plates were re-written to resemble genuine proofs. The numbers were—as in the real proofs—about 2 in. from the plate mark; plate 132 however by an oversight was marked 182. In vol. III of the forged copies the text of the Preface has 16 lines.			
COROT and MILLET. With Critical Essays by Gustave Geffroy and Arsène Alexandre. Edited by Charles Holme. Sm. folio, *pp.* xxxii, xviii, *with over* 100 *fine, full-page illustrations including photogravures and coloured plates; sd.* 1902	0	5	0
COVRSES DES TESTES ET DE BAGVE, faites par le ROY, et par les PRINCES et SEIGNEVRS de sa COUR, en l'Année M.DC.LXII. [Redigé par CHARLES PERRAULT, avec une Relation en Vers latin]. Atlas folio, *with about* 100 *engravings, fine impressions, of Pageants, Processions, Portraits, etc.*; IN A BEAUTIFUL OLD RED MOROCCO BINDING WITH GOLD BORDERS ON THE SIDES, AND THE ARMS OF LOUIS XIV IN THE CENTRE *Paris*, 1670	20	0	0
DESCRIPTION DES FESTES DONNÉES PAR LA VILLE DE PARIS, A L'OCCASION DU MARIAGE DE MADAME LOUISE-ELISABETH DE FRANCE, & DE DOM. PHILIPPE, INFANT & GRAND AMIRAL D'ESPAGNE, les vingt-nouvieme & trentième Août mil sept cent trente-neuf. A Paris, De l'Imprimerie de P. G. Le Mercier . . . M.DCC.XL. . . . Atlas folio, *with* 13 *beautiful plates,*			

Digitized by Google

£

(8 *folding*) *by Blondel after Blondel, Gabriel, Salley, and Servandoni, vignettes, etc.; fine copy in red morocco extra, gilt edges, by* PADELOUP, *with the City Arms in gold on the sides* 1740 32

The two plates "Vue générale des Décorations, Illuminations et Feux d'Artifice . . . sur la Rivière" and "Coupe du Batiment de l'Hôtel de Ville veu en perspective" are especially fine.

543 DESSINS des MAÎTRES FRANÇAIS. 8 pts., folio, *with* 40 *fine plates; in wrappers* *Haarlem*, 1902-03 2

Pts. I, II, and III are ready.

544 DILKE (LADY). FRENCH ENGRAVERS and DRAUGHTSMEN of the XVIIIth Century. Sm. folio, *pp.* xix, 227 *with* 18 *heliogravures on* JAPANESE VELLUM, *and* 32 *other illustrations; cloth gilt* *Chiswick Press*, 1902 1

545 ——— the same. Folio, LARGE PAPER; *cloth gilt, gilt top* 1902 2

546 DORAT (C. J.). LES BAISERS précédés du MOIS de MAI, POEME. 8vo., FIRST ISSUE *of this edition with the faulty pagination, title in red and black, fine impressions of the plates and vignettes after Eisen and Marillier; polished crimson morocco extra, full gilt floreate back, rich ornamental borders, inside dentelles, gilt edges, by Chambolle-Duru* *La Haye et se trouve à Paris chez Lambert et Delalain*, 1770 36

547 ECOLE FRANÇAISE. LES ESTAMPES EN COULEURS DU XVIIIe SIÈCLE. DEBUCOURT — LAVREINCE — FRAGONARD—JANINET — HUET—TOUNAY — DESCOURTIS—REGNAULT—SAINT-AUBIN, etc. Texte par E. CHESNEAU, 25 pts., atlas folio, GRAND PAPIER VÉLIN, *with numerous head and tail pieces, large decorative initial letters, and* 50 *superb reproductions*, EVERY ILLUSTRATION IN 2 STATES, *viz.:* (*a*) IN BISTRE, *and* (*b*) IN COLOUR, ALL BEING PROOFS AVANT LA LETTRE; *in* 23 *portfolios* *Paris*, 1885-89 52 10

Only 100 copies were printed.

548 EISEN, GRAVELOT and others. TABLEAUX DE L'HISTOIRE ROMAINE, Ouvrage posthume, abrégé de MILLOT. Large folio, GRAND PAPIER VÉLIN, *with* PROOFS BEFORE LETTERS *of the* 48 *plates engraved by Eisen, Gravelot, and others, and* 65 ORIGINAL PEN-AND-INK DRAWINGS BY RICHARD VAN ORLEY *inserted; half crimson morocco extra, gilt top*, UNCUT *Paris*, 1796 15 15

This particular series of drawings is specially referred to in the *Biographie Universelle*. They are all executed in India ink on white paper, and each mounted within a blue-wash frame.

549 FRANÇAIS (LES) PEINTS PAR EUX-MÊMES.—PARIS, 5 vols.—PROVINCE, 3 vols.—together, 8 vols., roy. 8vo., *with several hundred coloured plates and numerous woodcuts; full red morocco gilt, gilt edges, a fine copy* *Paris, Curmer*, 1840-42 8 8

Coloured copies are very scarce.

550 GAVARNI. Le DIABLE à PARIS—PARIS et les PARISIENS—MŒURS et COUTUMES, CARACTÈRES et PORTRAITS des HABITANTS de PARIS, Tableau complet de leur Vie privée, publique, politique, artistique, littéraire, industrielle, etc. 2 vols., impl. 8vo., FIRST EDITION, *with many hundred spirited woodcuts by Gavarni; half morocco, a fine early copy* *Paris*, 1845-46 2 16

551 ——— the same. Vol. II. separately. Impl. 8vo., *half morocco, gilt edges* 1846 1 10

552 ——— Les ÉTRANGERS à PARIS. Impl. 8vo., FIRST EDITION, *with numerous woodcuts by Gavarni, T. Frère, H. Émy, T. Guérin, E. Frère; half calf gilt* *Paris, Charles Waree, n.d.* 1 0

Digitized by Google

ARNI, *continued* :— £ s. d.

——— ŒUVRES CHOISIES, revues, corrigées et nouvellement classées par l'Auteur.—ETUDES de MŒURS contemporaines.—Les ENFANTS terribles. TRADUCTIONS en LANGUE vulgaire.—Les LORRETTES.—Les ACTRICES. Impl. 8vo., *with numerous plates and woodcuts; calf Paris, Hetzel*, 1846 1 1 0

——— FOURBERIES de FEMMES en MATIÈRE de SENTIMENT.—CLICHY.—PARIS le SOIR. Impl. 8vo., *with numerous plates; half morocco, gilt edges* *Paris, Hetzel*, 1846 1 1 0

GRANDVILLE. SCÈNES de la VIE privée et publique des ANIMAUX. Études de Mœurs contemporaines publiées sous la Direction de M. P.-J. Stahl. 2 vols., impl. 8vo., FIRST EDITION, *with numerous plates and vignettes by Grandville; half calf, marble edges* *Paris, Hetzel et Paulin*, 1842 2 0 0

——— JÉROME PATUROT à la Recherche d'une Position sociale. Par L. Reybaud. Impl. 8vo., *with numerous plates and woodcuts by Grandville; hf. bd.* *Paris* 0 15 0

7 LABORDE. CHOIX DE CHANSONS MISES en MUSIQUE par M. DE LABORDE. 4 vols., roy. 8vo., *words and music entirely engraved by Moria and Mlle. Vendome, and having engraved title, 4 frontispieces and 100 beautiful plates by* MOREAU DE JEUNE *and others*, BRILLIANT IMPRESSIONS, *very fine and large copy in old calf* *Paris*, 1773 72 0 0

8 LAFONTAINE. CONTES ET NOUVELLES en VERS. 2 vols., 8vo., FIRST ISSUE, *with beautiful impressions of the famous engravings by Eisen, Choffard, Rigaud, and others*; OLD FRENCH RED MOROCCO EXTRA *Amsterdam*, 1762 30 0 0

9 LENOIR. The LENOIR COLLECTION of original French Portraits at Stafford House, auto-lithographed by Lord R. Gower. Impl. folio, *with 185 fine large portraits in tints, on 146 leaves irregularly numbered 1-136; cloth, with the book-plate of Sir Love Jones Parry (pub. £5. 5s)* 1874 2 18 0

60 LOUIS XIV. PORTRAITS DES PERSONNAGES DE LA COUR DE LOUIS XIV. A remarkable Series of 169 beautifully engraved full-length Portraits of important Personages of the Court of France in the XVIIth Century. Arranged in 2 vols., impl. folio, *brilliant impressions in a beautiful state, mounted on plate paper; red morocco super-extra, the sides richly gilt tooled, with the Seillière arms,* DOUBLÉ *with green morocco also richly gilt, gilt edges, by* PETIT, *in cases*

Paris, Trouvain, Mariette et Bonnard, 1690-96 100 0 0

The beautiful prints in these volumes are all in fine state with full margins, they include portraits of Louis le Grand, Duc d'Orleans, Louis Dauphin de France, Duc de Bourgogne, Philip V of Spain, Prince de Condé, Duc de Conty, Duc du Mayne, Comte de Thoulouze, Duc de Chartres, Duc de Savoye, Duc de Montmorency, Louis de Crevant, Chevalier de Boüillon, Duc de Roquelaure, Duc de Loraine, Madame la Dauphine, Mademoiselle, Duchesse de Bourbon, Mlle. d'Anguien, Duchesse du Maine, Mlle. de Savoye, Princesse de Conty, Duchesse de Chartres, Henriette d'Angleterre, etc.

61 MARGUERITE DE NAVARRE. HEPTAMERON FRANÇOIS, ou la NOUVELLES de MARGUERITE, REINE de NAVARRE. 3 vols., 8vo., *with frontispieces by Dunker engraved by Eichler to each volume, 73 plates by Freudeberg engraved by Guttenberg, Halbou Henriquez, de Launay*

Digitized by Google

MARGUERITE de NAVARRE, *continued*:— £ s.

jeune, de Longueil, Le Ray, Mmes Duflos et Thiébault, 72 vignettes, and 72 culs-de-lampe by Dunker engraved by himself, Eichler, Pillet and Richter; blue morocco extra with silk linings, fine tall copy *Berne*, 1780-81 42 0

562 ——— another issue. 3 vols., 8vo., *green morocco extra, with a thistle ornament on back and sides* *ibid.*, 1792 9 9

563 MILLE (LES) ET UNE NUITS, CONTES ARABES, par GALLAND, reimprimés sur l'Édition originale avec une Préface de JULES JANIN. 10 vols. in 5, 8vo., *with* 21 *etchings by* LALAUZE, IN FOUR STATES (BEFORE THE LETTERS, AFTER THE LETTERS, SIGNED ARTIST'S PROOFS, SIGNED PROOFS ON JAPANESE VELLUM); *half red morocco, uncut;* ONE OF TEN COPIES 1881 52 10

564 ——— CONTES ARABES. Traduits par Galland. Édition illustrée par les meilleurs Artistes français et étrangers, revue et corrigée sur l'Édition princeps de 1704; augmentée d'une Dissertation sur les Mille et une Nuits, par M. le Baron SILVESTRE de SACY. 3 vols., impl. 8vo., *with engraved title-pages and numerous full-page and other illustrations; morocco extra, gilt edges, fine copy with the original wrappers bound in* *Paris, Ernest Bourdin et Cie., n. d.* 3 15

565 MONNET. DESCRIPTION ABREGÉE DES QUINZE ESTAMPES SUR LES PRINCIPALES JOURNÉES DE LA RÉVOLUTION. Oblong atlas folio, ORIGINAL EDITION, *with title and* 15 *fine plates* (17¼ × 10⅛) *from designs by C. Monnet engraved by Helman*, BRILLIANT IMPRESSIONS; *a very fine large and tall copy in polished half green morocco extra, gilt top*, UNCUT, *by* RIVIERE; RARE
Paris, chez l'auteur, rue St. Honoré, [1793-1802] 16 0

566 ——— the same. Atlas folio, WITH 5 EXTRA PLATES (ONE COLOURED) *on the same subject inserted; half red morocco extra, gilt edges, by* RIVIERE
[1793-1802] 20 0

The following are the five extra plates in this copy:—Ouverture des Etats-généraux à Versailles, le 5 Mai 1789, designed by J. M. Moreau le jeune—at the bottom of this view is an alphabetical list of the names of the Deputies to the National Assembly, 17 June, 1789; Prise de la Bastille—en etching; The Taking of the Bastille, drawn on the spot by an eminent artist—an aquatint by J. Wells, the description in English and French, 1789; Le Massacre de la Garde Nationale de Montauban le X Mai 1790—an engraving by J. B. Simonet, 1791; Vue de Champ de Mars, le 14 Juillet, 1790—a tinted plate by Mandar.

567 ——— the same. Oblong impl. folio, *with* 12 *plates; polished half red morocco extra, gilt edges, by* RIVIERE
Paris, chez Decrouan Editeur, Rue du Rempart, about 1803 7 10

This later issue is without the title and with 12 instead of 15 plates. It is, however, very doubtful whether Decrouan ever published more than is catalogued here.

The work is thus spoken of by Cohen: "Beau recueil sur la période révolutionnaire. C'est le chef-d'œuvre du dessinateur Monnet."

568 NAPOLEON I. AND HIS GENERALS. TWENTY FULL-LENGTH COLOURED PORTRAITS IN THEIR OFFICIAL COSTUMES, CHIEFLY AFTER HILAIRE LE DRU, of Napoleon, Augereau, Bernadotte, Berthier, Bearnonville, Desaix, Dumas, Hoche, Joubert, Jourdan, Kelermann, Kilmaine, Kleber, Macdonald, Marceau, Massena, Monnier, Moreau, Pichegru and Scherer. Atlas folio, BRILLIANT ORIGINAL IMPRESSIONS, *some proofs; half morocco* *Paris, chez Potrelle, about* 1801 210 0

Napoleon. Painted by Hilaire Le Dru, engraved by Coqueret.
Augereau. Painted by Hilaire Le Dru, engraved by P. M. Alix.

Digitized by Google

£ s. d.

Bernadotte. Painted by Hilaire Le Dru.
Berthier. Painted by Mlle. Boze, engraved by Coqueret et Lachaussée.
Bearnonville. Painted by H. Le Dru, engraved by Coqueret.
Dessaix. Painted by H. Le Dru, engraved by Coqueret.
Dumas. Engraved by Marchand.
Hoche. Painted by H. Le Dru, engraved by Coqueret.
Joubert. Painted by H. Le Dru, engraved by Marchand.
Jourdan. Engraved by Coqueret et Lachaussée.
Kelermann. Engraved by Coqueret.
Kilmaine. Painted by H. Le Dru, engraved by Coqueret.
Kleber. Painted by A. Boilly, engraved by Allais.
Macdonald. Painted by Ursule Boze, engraved by Fois. Maradan.
Marceau.
Massena. Painted by H. Le Dru, engraved by Coqueret et Lachaussée.
Monnier. Painted by Le Barbier, engraved by Coqueret.
Moreau. Painted by Le Dru, engraved by Coqueret.
Pichegru. Painted by Le Dru, engraved by Coqueret.
Scherer.

OUDRI. (*Title within decorative border:*) RECVEIL DE DIVERS ANIMAVX DE CHASSE tiré du Cabinet de Monsievr le Comte de Tessin dessine d'apres Nature par M. Ovdri . . . Oblong folio, *a collection of* 11 *spirited etchings of Big Game, etched by J. E. Ren and finished with the burin by J. P. Lebas; bds.* *Paris, about* 1760 3 18 0

OVID. LES MÉTAMORPHOSES D'OVIDE en LATIN et en FRANÇOIS, de la Traduction de M. l'Abbé BANIER, avec des Explications historiques. 4 vols., 4to., FIRST ISSUE, *with frontispiece,* 3 *plates, of dedication,* 4 *engraved titles,* 30 *vignettes,* 1 *fine cul-de-lampe at end of last vol., and* 140 *fine plates designed by Boucher, Eisen, Gravelot, Le Prince, Monnet, Moreau, Parizeau et Saint-Gros, engraved by Baquoy, Basan, Binet, Duclos, de Ghendt, Helman, de Launay, Masquelier, Choffard, etc.; red morocco extra, gilt edges, by Bozerian* *Paris,* 1767-71 52 10 0

The above, unlike most copies, has plate 13 in the first state.

PETITOT. LES EMAUX DE PETITOT du MUSÉE impérial du LOUVRE. 2 vols. in 3, roy. 4to., *with* 50 *portraits of illustrious personages and celebrated Women of the Louis XIV period; in the original wrappers* (1 *torn*), UNCUT *Paris,* 1862-64 5 15 0

—— the same. 2 vols. in 1, roy. 4to., *half green morocco, gilt top* 1862-64 6 0 0

—— the same. 2 vols., roy. 4to., PROOFS BEFORE LETTERS; *half polished red morocco extra, gilt tops* 1862-64 7 7 0

PIGAL (J. S—.). RECUEIL des SCÈNES FAMILIÈRES et de SOCIÉTÉ de PARIS. Pts. 1-3., roy. 4to., *with* 21 *coloured plates by Pigal; sd.* *Paris,* 1833 4 4 0

PORTALIS (Baron R.). LES DESSINATEURS D'ILLUSTRATIONS au Dix-huitième Siècle. 2 vols., 8vo., *with an etched frontispiece; half red morocco neat, gilt tops* *Paris,* 1877 1 8 0

One of 50 copies on Whatman paper.

RETIF-DE-LA-BRETONNE (N.E.). LE PAYSAN PERVERTI; ET LA PAYSANNE PERVERTIE; ou les DANGERS de la VILLE. 8 vols., 12mo., ORIGINAL EDITION, *with numerous plates after Binet by Berthier; polished crimson morocco extra, inside dentelles, crimson silk doublures, joints, top edges gilt, others uncut, by Riviere* *The Hague,* 1776-84 18 18 0

ROBERT-DUMESNIL (A. P. F.). LE PEINTRE-GRAVEUR FRANÇAIS, ou CATALOGUE raisonné des ESTAMPES gravées par les PEINTRES et les DESSINATEURS de L'ECOLE française, avec SUPPLEMENT.—BAUDECOUR. LE PEINTRE-GRAVEUR continué. 2 vols.—together, 13 vols. in 7, 8vo., *half brown morocco* 1835-71 14 0 0

Digitized by Google

£ s.

578 ROUSSEAU (J. J.). LES CONFESSIONS, avec une PRÉFACE par MARC MONNIER. 4 vols. in 2, 8vo., *with* 30 *etchings by* HÉDOUIN, IN FOUR STATES (BEFORE the LETTERS, AFTER the LETTERS, ARTIST'S PROOFS, PROOFS on JAPANESE VELLUM); *half red morocco, uncut;* ONE OF TEN COPIES *Paris*, 1881 47 0

579 SCARRON. SIXTEEN ENGRAVINGS TO ILLUSTRATE THE ROMAN COMIQUE. 1 vol., oblong roy. folio, BRILLIANT ORIGINAL IMPRESSIONS *with large margins, designed by Pater and engraved by Audran, Surugue, Lépicié, etc.* ("*Madame Bousillon pour tenter le Destin le prie de luy chercher une puce,*" *in* 2 STATES;—BEFORE THE LETTERS, *and with the letters*); *half blue morocco extra, by Rivière* 1729-39 6 0

Cohen marks the set of 21 plates from 400 to 500 fr.

580 SCHALL (F.). LES AMOURS DE PSCHYÉ ET DE CUPIDON, par J. de la FONTAINE. Edition ornée de Figures imprimées en Couleurs, d'après les Tableaux de M. SCHALL. Impl. 4to., *with* 4 *beautiful plates by Bonnefoy, Demonchy, and Colibert,* PRINTED IN COLOURS; *a fine copy in russia* *Paris*, 1791 9 9

581 ——— LE PARADIS PERDU, POËME par MILTON. 2 vols., impl. 4to., GRAND PAPIER VÉLIN, *with* UNLETTERED PROOFS *of the* 12 *beautiful plates designed by F. Schall and* PRINTED IN COLOURS; *old mottled calf gilt, gilt edges* *ibid.*, 1792 15 15

582 TABLEAUX HISTORIQUES. COLLECTION COMPLETE DES TABLEAUX HISTORIQUES DE LA RÉVOLUTION FRANÇAISE, en deux Volumes . . . A Paris, de l'Imprimerie de Pierre Didot l'Aîné . . . An VI de la République Française, (1798 v. st.). 3 vols., roy. folio, A PROOF COPY, *with brilliant impressions of the* 3 *frontispieces, the* 153 *plates, and the* 60 *mezzotint portraits, the whole by Duplessi-Bertaux, Fragonard fils, Choffard, Lepine, Levachez and others; old French green morocco extra, gilt edges, Didot's original Prospectus inserted* *Paris*, 1798 28 0

This is a copy of the very first issue, being before the appearance of the 6 extra portraits and having the "deux Volumes" title to vol. I. The 9 *discours préliminaires* are included, but are placed at the end of vol. II. In the later issues the latter are bound at the beginning of the book. Vols. II and III have merely half-titles.

"Le premier volume et la moitié du second avaient paru en l'an VI (1798), quand les événements qui se produisaient obligèrent les éditeurs à modifier le plan de l'ouvrage, à réimprimer certains cahiers, a fin de le mettre au courant des exigences de la politique, et à en faire trois volumes. Ils utilisèrent les feuilles de texte et les gravures, intercalèrent 9 discours préliminaires, 6 gravures, et réimprimèrent le titre, ainsi qu'un nouveau frontispice."—*Cohen.*

583 ——— the same. 3 vols., roy. folio, *with the* 3 *frontispieces, the* 153 *plates, and the* 66 *portraits,* PROOFS BEFORE LETTERS; *splendidly bound in straight-grained red morocco extra, gilt edges* 1804 42 0

This magnificent copy, having the plates in the proof state, was made up some years after the preceding and therefore has the later titles, though its plates are naturally choicer. The portraits were never issued in the unlettered proof state.

584 ——— the same. 3 vols., roy. folio, *with fine impressions; russia gilt* 1804 14 10 0

Each of the above has Napoleon represented as First Consul.

585 ——— the same, another and later issue. 3 vols., roy. folio, *with good impressions; half calf* 1804 10 0 0

The architectural backgrounds of the plates of this celebrated work represent buildings in or near Paris during the Revolution, thus presenting an accurate idea of their appearance at that troublous time.

Digitized by Google

	£	s.	d.
AUX HISTORIQUES, *continued*:—			
——— the same. 3 vols., roy. folio, *with good impressions*, 1804.—Tableaux Historiques des Campagnes d'Italie, depuis l'An IV jusqu'à la Bataille de Marengo. 1 vol., *with frontispiece, map, 2 vignette portraits, 1 engraving in the text, and 29 plates, the whole after Vernet's drawings*, 1806.—together, 4 vols., roy. folio, *half morocco* 1804-06	12	0	0
THOMSON (D. C.). BARBIZON SCHOOL OF PAINTERS. COROT, ROUSSEAU, DIAZ, MILLET, DAUBIGNY, etc. 4to., *pp.* xvi, 295, *with* 130 *illustrations; cloth* (*pub.* £2. 2*s*) 1902	1	15	0
THOMSON (A.). Jean-François Millet and the Barbizon School. Sm. 4to., *with photogravure frontispiece and* 52 *other illustrations; cloth* *Chiswick Press*, 1903	0	10	6
TÖPFFER (R.). PREMIERS VOYAGES en ZIGZIG ou Excursions d'un Pensionnat en Vacances dans les Cantons suisses et sur le Revers italien des Alpes. Quatrième Edition. 1855.—Nouveaux Voyages en Zigzag à la Grande Chartreuse, autour du Mont Blanc, dans les Vallées d'Herenz, de Zermatt, au Grimsel, à Gênes et à la Corniche. 1854.—together, 2 vols., impl. 8vo., *first edition of vol. II, with engraved title-pages and numerous fine illustrations by Calame, Karl Girardet, etc.; hf. bd.* *Paris, Victor Lecon*, 1855-54	2	8	0
——— Nouvelles Genevoises. 8vo., *with numerous plates and woodcuts by Best, Leloir, Hotelin and Regnier; half morocco* *Paris*, 1845	0	18	0

5. Italian School

ANONIMO (The). Notes on Pictures and Works of Art in Italy made by an Anonymous Writer in the Sixteenth Century. From a Translation by Paolo Mussi. Edited by George C. Williamson. Post 8vo., *with* 32 *illustrations; cloth* *Chiswick Press*, 1903	0	7	6
BARTOLOZZI and his WORKS. By ANDREW W. TUER. A biographical and descriptive Account of the Life and Career of Francesco Bartolozzi. 2 vols., 4to., *with* 13 *examples from the original coppers engraved by Bartolozzi; vellum* [1881]	3	3	0
BERENSON (B.). The STUDY and CRITICISM of ITALIAN ART. Series I—II, sm. 4to., *with* 21 *full-page and photographic illustrations; cloth* 1902	1	1	0

CONTENTS

FIRST SERIES.—Vasari in the Light of Recent Publications—Dante's Visual Images and his early Illustrators—Venetian Painting—Coreggio—Giorgione's Lost Originals—Amico di Sandro.

SECOND SERIES.—A Word for Renaissance Churches—Alessio Baldovinetti—The Caen Sposalizio—Certain Unrecognized Paintings by Masolino—An Unpublished Masterpiece by Filippino Lippi—The British Museum "Raphael" Cartoon—An Altarpiece by Girolamo da Cremona—The Drawings of Andrea Mantegna—Rudiments of Connoisseurship.

——— THE DRAWINGS OF FLORENTINE PAINTERS CLASSIFIED and DESCRIBED. With a copious Catalogue raisonné. 2 vols., roy. folio, *with* 180 *facsimile illustrations* 1904	21	0	0

Mr. Bernhard Berenson's work upon the "Drawings of the Florentine Painters" is the first serious step that has ever been made in a comprehensive manner to study the drawings of Italian masters. Since Vasari, the cultivated public has been steadily occupied with the paintings of Florence, and by this time there exist in regard to them a vast and fairly accurate accumulation of learning and a more or less authoritative tradition of criticism. But in respect of the drawings of the same school everything is chaos. There has never been any comprehensive survey of the field, there exists scarcely any accurate information, and no recognised standard of taste. Collectors alone have taken an interest in drawings, and the high-sounding names which these amateurs loved to attach to their own possessions have usually been handed on as part of the legacy when the collection has passed, as it has often done, into a public Museum.

Digitized by Google

£

595 BOTTICELLI (SANDRO). DRAWINGS for DANTE'S DIVINA COMEDIA. Reduced Facsimiles after the Originals in the Royal Museum, Berlin, and in the Vatican Library. With an Introduction and Commentary by F. LIPPMANN. Roy. 4to., *pp.* 80, *with portrait, several illustrations in the text, and* 92 *facsimiles, including* 26 *of the Inferno* 34 *of the Purgatorio, and* 32 *of the Paradiso; cloth* (*pub.* £4. 4*s*) 1896 2

The reproductions, with the exception of plate XXXIVa in the Inferno series, are exactly half the size of the originals.

596 BRITISH MUSEUM. REPRODUCTIONS of PRINTS. Impl. folio. Part I. EARLY ITALIAN. 30 *plates;* SCARCE 1882 7

597 ——— Part II. EARLY ITALIAN. 30 *plates;* SCARCE 1883 4

598 ——— ——— Part IV. ITALIAN (16th century). 18 *plates* 1892 2

599 ——— NEW SERIES. Part I. EARLY ITALIAN. 20 *plates* 1886 2

600 BRINTON (S.). The Renaissance in Italian Art (Sculpture and Painting). A Handbook for Students and Travellers. With separate Index, and Analysis of Artists and their Works. 3 vols., cr. 8vo., *with* 83 *photographic plates; cloth* 1898-1903 0

The work is divided geographically. Vol. I contains: Pisa, Siena, Florence; Vol. II: Padua, Verona, Ferrara, Parma, Venice; Vol. III: Milan, Perugia, Rome. Each volume is sold separately. Vols. I and II at 3*s* 6*d*, *each, net;* Vol. III, at 5*s net.*

601 BROCKHAUS (H.). FORSCHUNGEN über FLORENTINER KUNSTWERKE. Folio, *with* 13 *plates and* 43 *other illustrations; cloth* *Leipzig*, 1902 1

The author of these contributions to the history of Florentine Art is the Director of the *Instituto Istorico dell' Arte* at Florence. The work contains essays on—

I, Ghiberti's Door of the Cathedral; II, The Private Chapel of the Medici; III, Andrea del Castagno's Fresco of the Holy Trinity in the Church of the Annunziata (discovered 1899); IV, The Family Picture of the Vespucci by Ghirlandajo, in the Church of Ognissanti (discovered 1898).

The fourth of the Essays has, besides its importance for the history of Art, a special interest, proving that all the portraits of the discoverer Amerigo Vespucci are based on some head in Ghirlandajo's picture, which, in fact, represents the portrait of his uncle.

602 BURCKHARDT (Dr. J.). The CICERONE: or, Art Guide to Painting in Italy. For the use of Travellers. Edited by Dr. A. von Zahn. Translated by Mrs. A. H. Clough. 12mo., *cloth; scarce* 1873 0 1

603 CARPACCIO (V.). A COLLECTION of 25 PHOTOGRAPHS from the WORKS of this ARTIST, *neatly mounted on thick cardboard; in a half morocco portfolio* *about* 1880 1

604 CELLINI. La Vie de Benvenuto Cellini, écrite par lui-même. Traduction par Léopold Leclanché. Roy. 8vo., *with* 9 *etchings by F. Laguillermie, and vignettes in gold and silver; sd., uncut* *Paris*, 1881 1

605 ——— THE LIFE OF BENVENUTO CELLINI NEWLY TRANSLATED INTO ENGLISH BY JOHN ADDINGTON SYMONDS. 2 vols., impl. 8vo., FIRST EDITION, LARGE PAPER, *with engraved portrait and* 8 INDIA PROOF *etchings by F. Laguillermie, also* 18 *reproductions of examples of Cellini's work; bds., uncut* 1888 10

One hundred copies were printed on large paper, each numbered. The book is extremely rare whether on large paper or small.

606 CENNINI (C.). A Treatise on Painting, written in the year 1437. Translated by Mrs. Merrifield. Roy. 8vo., *with illuminated title and outline plates* (*one coloured*); *cloth* 1844 0 12

"Of all the modes of painting used by the masters of these times, as well as by those who succeeded them, Cennino has composed the most complete treatise that has ever been written."—TAMBRONI.

607 CHAMBERLAINE (J.). ORIGINAL DESIGNS of the most celebrated Masters of the BOLOGNESE, ROMAN, FLORENTINE, and VENETIAN SCHOOLS; comprising some of the Works of LEONARDO da VINCI, the CARACCI, CLAUDE LORRAINE, RAPHAEL, MICHAEL ANGELO, the POUSSINS, and others, in His Majesty's Collection. Roy. folio, *with* 74 *plates, mostly tinted, including the coloured* "ECCE HOMO" *after Guido and the series of Anatomical Drawings by Leonardo da Vinci, the whole engraved by* BARTOLOZZI, SCHIAVONETTI, TOMKINS, LEWIS, *and others; half red morocco, gilt edges* 1812 4 0

Digitized by Google

1 vol., roy. 4to.

ndrew and Nathaniel Plimer

Miniature Painters

HEIR LIVES AND THEIR WORKS

BY

GEORGE C. WILLIAMSON, LITT.D.

THOR OF "JOHN RUSSELL, R.A.," "RICHARD COSWAY, R.A.," "PORTRAIT MINIATURES," "GEORGE ENGLEHEART," "PERUGINO," "LUINI," "FRANCIA," ETC., ETC.

. xvi *and* 163, *with* 30 HAND-COLOURED *plates, copied in facsimile by skilled miniature painters from the artists' most famous pictures, together with* 59 *collotype reproductions representing all the important known works of both artists, and numerous woodcuts; linen* 1903

Price 50 Guineas

he edition is limited to 110 copies, of which 100 only are for sale, each copy being numbered and signed

e earlier history of the brothers Plimer remained quite unknown until it was discovered revealed by Dr. Williamson in his work on Portrait Miniatures, a few detached ts only, some of them not strictly accurate, having appeared earlier in Dr. Propert's istory of Miniature Art." Dr. Propert was himself a great admirer of the work of Plimer, gathered together many fine examples of his best miniatures.

Mr. J. Pierpont Morgan, who owns thirty-two works by Andrew Plimer, including the nous series which fetched the record price of several thousand pounds last year, has most ndly allowed all the portraits in his possession to be photographed. Others of importance onging to the Dukes of Buccleuch, Portland, and Rutland, the Earls of Arran, Carlisle, sart, Ilchester, St. Germans and Wharncliffe and Earl Spencer, and in the cabinets of Lord erdare, Lord Aldenham, Lord Barnard, Lord Currie, Lord Hothfield, Lord Llangattock, and rd Pirbright, and in those of Messrs. Drake, Ponsonby, Round, Tomkinson, Salting and hitehead, and also of Princess Hohenlohe, Countess Tolstoy, Miss Ker and many others are strated in these pages, together with the whole of the Family collection, none of which s hitherto been exhibited or seen. The latter includes a superb group of the artist's four ldren and many lovely portraits of celebrated ladies.

The coloured plates are on similar lines to those issued by Dr. Williamson in the *ivately Printed* edition of his work on Engleheart. They are coloured by hand upon llotypes, and painted by clever miniature painters in facsimile of the originals.

The collotypes are printed from special photographs, by a new process which gives eater beauty than has hitherto been obtained.

The volume is bound in linen specially woven at Lady Margaret Crichton-Stuart's ndloom weaving sheds at House of Falkland, Fife, N.B.

Digitized by Google

THE WALLACE COLLECT

(PAINTINGS)

AT HERTFORD HOUS

BY

A. G. TEMPLE, F.S.A.

Director of the Guildhall Gallery, London

---

10 pts., 4to.

The Illustrations consist of two sets of ONE HUNDRED FULL-PAGE PHOTOGRAVURE, *viz.: Ten full-page plates in colours of the originals, an a uniform tint throughout, all printed on Japanese paper, suitably mo accompanied by a full descriptive note; and One hundred prints on Indi different tints.*

The Edition is limited to 250 numbered copies, includ for presentation.

Price £40

or, bound in 4 vols., half red morocco extra, gilt tops, u Riviere, £45.

THE WALLACE COLLECTION, now permanently located at Hertfo London, is deservedly the most widely celebrated of all the private of Europe. During the past century three generations of collectors c refined taste and discernment, provided with ample fortune, and a experts of unquestioned ability, devoted themselves to gathering to choicest objects that could be obtained from the Art and *bric-à-brac* s of the entire world.

The Illustrations, which have been selected with great care, inclu by Boucher, Fragonard, Greuze, Lancret, Nattier, Pater, Watteau an representing French Art of the Eighteenth Century; by Reynolds, Gai Romney, Hoppner and Lawrence for English Art of the same period. Ziem, Delacroix, Delaroche, Isabey, Corot and Meissonier represent I of the Nineteenth Century, and works of later English Painters— Bonington, Wilkie and Morland—will also be reproduced: whil important display of Dutch Art will be found in the works of Hobbe Franz Hals, Rembrandt, Metsu, and Van de Velde, and of Flemish A of Van Dyck and Rubens. An important section is devoted to the I Spanish Schools.

G. NORMAN AND SON, PRINTERS, FLORAL STREET, COVENT GARDEN, LONDON.

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Widener Library
3 2044 093 015 980

Digitized by Google